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THE MUSICAL COURIER is on sale at all newstands throughout the United States where weekly papers are handled. It will be esteemed a favor if anyone failing to find the current issue on sale at any point will communicate with this office. A postal card complaint will cause the defect to be immediately remedied.

THE MUSICAL COURIER of this week will be twenty-four hours late because of Monday, our chief press day, having been New Year's Day.

AND the Boston "Transcript" is prepared to state to its readers that Mr. Emil Paur's contract with the Boston Symphony Orchestra runs *bona fide* for a term of five years? We shall refer to this subject at the end of Mr. Paur's first term.

THE Chicago "Herald" in quite a lengthy article by its music critic speaks of the Variations in a Tchaikowsky suite as follows:

It is at the last that the composer exhausts himself in a tour de force, which is sustained almost from the beginning to the end, with here and there a delightful interlude in a quarter key.

Quarter key is delightful. Why not a latch key at once?

TWENTY-THREE orchestral concerts, embracing the proposed Western tour chiefly, were cancelled by Mr. Damrosch as a result of the recent misunderstanding between him and the Musical Union. He could not assume the risk of the tour in view of the condition of affairs, and the orchestra in consequence is necessarily out of these engagements. It would have been the height of folly to make contracts for orchestral concerts given at distant points and at great expense without at least a well understood arrangement that the orchestra could be delivered intact at each place.

## NOTICE TO CORRESPONDENTS.

ALL THE MUSICAL COURIER Correspondent Cards are hereby revoked. Correspondents will please apply for their cards for the year 1894, which will be mailed on or about January 1.

1894.

LAST week in summing up the musical year that has just ended we may have given the impression of a pessimism which was only seeming, not real. It has been a bad year in every quarter, and music, the most luxurious of the arts, has felt it severely. But it has been a most prosperous year for THE MUSICAL COURIER, which now stands on the threshold of the fifteenth year of its existence. We point with pride to our present position; it has been attained through hard and uninterrupted labor. We have fought the good fight, denounced humbuggery, pretence, charlatanism of all sorts, and we have successfully unmasked the composers who do not compose. We have exalted good music to the very skies, let it spring from what nation it may, and we cover the news of the entire musical globe. THE MUSICAL COURIER is the most complete journal devoted to music that ever existed, and we propose to say this ourselves. Modesty in journalism is the pet virtue of the incompetents. A happy New Year is tendered our readers, and let us all join in hoping for a more prosperous year than last.

HAVING disposed of the venerable De Kontski, the musical world of San Francisco has had for discussion a letter published in an Italian musical journal from its San Francisco correspondent, R. A. Look, in which he severely, and perhaps unjustly, "roasts" the entire musical profession in California. That musical matters in San Francisco are as bad as he states it is hard to believe, and the whole attack reads like the ill advised attempt to satisfy personal spite and gain notoriety. The papers have given the matter much prominence, and an Oakland paper, not to be behind in the movement, proceeds to "do up" two of the local critics in the most approved and scientific manner. Verily these be stirring times, in California at least.

THE "Monde Musical," of December 15, is in a state of mind about Mr. MacArthur's letter in our number of November 29, 1893, in which he wrote that it was impossible to hear a symphony of Beethoven in Paris. "Le Monde" agrees with our esteemed correspondent that Paris still lacks a concert hall of the first class, but denies his statement that Paris also lacks conductors. The "Monde Musical" does not claim that French conductors are superior to Bülow, Rubinstein or Richter; but Mr. Taffanel, it declares, has one advantage over his foreign confrères, that of conducting the most select artistic society that exists; hence the symphonies of Beethoven are not performed elsewhere as well as by the Société des Concerts du Conservatoire. Messrs. Colonne and Lamoureux may make Berlioz and César Frank their specialty, but the society just mentioned has an influence which is more widely felt.

MR. OESTERLEIN has lately acquired for the Wagner Museum at Vienna a death mask of the master, taken February 13, 1883, at Venice, by the sculptor, A. Benvenuti. Also an original safe-conduct which enabled Wagner, after his banishment in 1861, to travel from Paris via Belgium to the states of the German Bund and the Austrian states. This document is dated July 26, 1861, and contains two signatures of Richard Wagner. It was issued by the Prussian Ambassador, Count von Pourtalès. It gives the *signalement* of the bearer, namely age, forty-eight, height, 5 feet 5 inches; hair, brown; forehead, bare; eyebrows, brown; eyes, blue; nose and mouth, well proportioned; beard, brown; chin, round, &c., &c. The museum has also received as a gift a valuable letter left by the late Josef Hellmesberger. The letter is dated October 23, 1861, and is addressed to the "Honored Members of the R. I. Opera House, by the hands of Capellmeister Esser." It conveys his thanks for a rehearsal of "Lohengrin" that took place in his presence, and asks them "to give a proof of their friendly feelings by granting me two hours, some free day, to go through with them some fragments of

"my 'Tristan.'" The rehearsal took place October 26. Mr. Oesterlein is now laboring at a supplement to his great three-volume Wagner-Bibliography.

## LATEST FROM BERLIN.

OFFICE MUSICAL COURIER,  
Berlin, December 16, 1893.

MRS. FANNIE BLOOMFIELD-ZEISSLER is suffering from nervous prostration. She has been obliged to cancel all her engagements and is here at the Hotel Bellevue endeavoring to recuperate sufficiently to return to the United States.

OTTO FLOERSHEIM.

## A ROW IN BROOKLYN.

THE following was in last Sunday's "Sun":

Händel's "Messiah" was rendered on Thursday night by the Brooklyn Choral Society at the Academy of Music. Mrs. Fanny Kellogg, of Boston, was one of the soprano soloists, and her singing was so unsatisfactory to the management that it has been decided not to pay her the \$30 she was to have received.

After she had sung "Rejoice Greatly" in the first part Myron C. Kelsey, the secretary of the society, hurried behind the scenes and had an exciting conversation with Max Backert, Mrs. Kellogg's manager. Mr. Backert became indignant at Mr. Kelsey's criticism of Mrs. Kellogg's singing. He said she was his wife, and that he would not allow Mr. Kelsey or any other person to indulge in any unfavorable criticism concerning her. At the close of the performance Conductor Wiske is said to have expressed to Mr. Backert an opinion similar to Secretary Kelsey's.

Secretary Kelsey said yesterday: "The society agreed to pay Mrs. Kellogg \$30 if she gave satisfaction. She didn't, and we don't propose to pay her a penny. We were disgusted when we heard her for the first time at the rehearsal on Wednesday, but it was too late for us to get anyone else."

We do not believe that the Brooklyn Society will refuse to pay Fanny Kellogg what they owe her. The price itself is indication of the situation and proves that the society is not pursuing a proper course by refusing to pay.

## THE PSYCHIC EFFECTS OF MUSIC.

A SERIES of interesting articles has commenced in the "Gazette Musicale" of Milan, by Cesare and Paola Lombroso, on the psychic effects of music. The authors begin with allusions to the many curious studies on music and its effects on the lower animals, and quote numerous anecdotes, more or less trustworthy, respecting dogs, horses, spiders, canaries, elephants, *e tutti quanti*, when under the influence of music. They also mention briefly the effect of music on microcephalous idiots, on King Saul, and patients in La Salpêtrière, and then examine the opinions of various theorists. Beauquier wrote that music acted on the mind by the association of ideas; by our natural tendency to analogy, certain chords, certain phrases excite in us a whole chain of ideas and sentiments. The physical impression, setting in motion the whole nervous system, develops in us, according to our individuality, organic or moral, a kind of background of ideas and feelings.

According to Beauquier, the origin of musical expression and impression is to be referred to the intonation. The word "Maria," for example, may be pronounced. The intonation reveals whether the speaker calls, interrogates, entreats, or is sad or merry. The ancient drama was founded on this exclusively, the personages exaggerated in the declamation the habitual intonations of the language. Of such exaggerations we have still an example in recitative. The origin of this goes back to the spoken intonation, developed by certain laws to become the interpreter of our form of sensibility. In brief then, music must put the listener into a special state of indeterminate sensibility, lacking in preciseness, but susceptible of clothing various forms according to the individual listener.

The mass of an audience is composed of heterogeneous elements, and a discourse which affects some will leave others unmoved; but music which does not indicate or define the sentiment opens a vast field for fancy, where each can walk in his own guise and clothe the common background with his own sorrows and his own joys, and thus all will vibrate in unison. The power of music consists in this—that it is the augmented expression of what we feel.

Sully argues that rhythm is the most potent factor; it is a real force which overmasters us, and to it music adds the force of harmony. Slow, monotonous sounds produce almost a hypnotic state; the swinging, rocking motion suggests images and puts us into a species of ecstasy.

In the present investigation the Lombrosos do not seek to examine whether music influences the listeners, but what general or particular sensations are produced; in other words, they strive to reduce to



figures vague and inaccurate statements. The information they have acquired has been given partly orally, partly by letter, all by persons of culture, full age and lovers of music.

The questions put were in form as follows:

1. What impression does dramatic music make on you? Or symphonic?
2. Does it produce visions? Of what kind? Of hearing? Of touch? Does it produce association of ideas? Does it produce melancholy? Gladness? Tenderness? Vanity? Hunger? Need of movement? Shivers (frissonnements)? Music in general or special music?
3. Can you define the sensation produced by a given style of music—Wagner? Beethoven? Rossini? Boito? &c.
4. How do you remember? Do you remember the music or the impression which you have received of it or the medium in which you heard it?
5. Do you understand it? How? (Understand is the sense of foreseeing what will come, and connecting what has been already felt with what is felt afterward.)
6. Have you a musical ear? Do you know any one who has an ear and does not feel music, or, vice-versa, who feels music and has no ear? Count them up in your mind.

Question 1.—What impression is made on you by music in general? By dramatic music? By symphonic?

Mrs. A. S. (age twenty-four). Music which pleases her produces the effect of love, "not of physical nor sentimental love, but the idea of love." Music in general has a saddening effect. When strongly impressed by music (Wagner's, for example), she no longer perceives the singers, their gestures or their intonation, but reconstitutes them instinctively as they ought to be; that is, she sees the gestures and actions and the music as the author wished, quite apart from the execution. On the other hand if the music interests her only moderately, she can criticise the actors, the action, &c.

Mrs. G. L. (aged eighteen) likes symphonic music without understanding it—at least she thinks so. It does not excite any images or association of ideas; when she hears anything that pleases her she ceases to think; it is a kind of blank dream (*sogno bianco*); without images, *di piacere fermo*.

Mr. F. L. (aged twenty), a mathematician, enjoys music intensely, but it does not express to him either pleasure or pain. He likes the sound for its own sake, as he likes a fine building for its lines, without thinking of anything else.

Mrs. T. N. (aged twenty) says that symphonic music produces definite visual sensations in perspective; that is, sounds as they spread out seem to come forward as in a drawing in perspective, where the lines vanish in the horizon. In a symphony of Beethoven, in a crescendo, she sees a peacock spreading out an immense tail, a golden ladder running away into a triangle, &c.

Miss Ida S. (aged eighteen) writes: "Symphonic music gives me greater intellectual pleasure, because it is indefinite and puts me in a less direct but more instinctive relation with the author. When fully under the suggestions of the music the executants are in the background; I am present at the development of an action, like a living picture with distinct personages. I often have association of ideas, but never succeed in severing my ideas from those excited by the author. If the music really pleases me I can neither understand nor define the sensation; I rather see a scene developed than feel it."

Mr. Giuseppe Bocca (aged thirty): "Melodramatic music at once brings before me the stage situation that it accompanies. Pure music produces no clearly defined impressions; only indefinite sensations. It takes me into an ideal world where the natural language is that of sound. My condition is one of serene beatitude. An essential condition of my receptivity for musical sounds is health of body. Dance music in general saddens me."

Prof. Francesco Porro (aged thirty-five): "Symphonic music intoxicates me without making me think of anything, but the pleasure I enjoy; yet often, lacking the support of the human voice, it cannot touch the feelings like vocal music. The latter brings before me a series of events or passions, and compels me to recognize the logical development of the author's ideas in the logical development of the sounds, although the eminently indefinite character

of music often precludes the full revelation of these ideas."

Giovanni Lerda (aged thirty): "In dramatic music, determined by the words and action, the emotions produced are more intense, and in many cases completely explain the psychological effect which the author wished to produce. Symphonic music, being less determinate, has a less intense emotional effect; it is a kind of haze or exhalation in which this or that feeling is felt to prevail, without ever rising to passion; but subject to the psychological conditions of the moment; it awakens in me melancholy, gentleness, love, &c."

Mr. Samuel L.: "Dramatic rather than symphonic music evokes in me sensations which have reference to epochs or events of my life and which materialize when the musical expression conforms to the sensations called out by those events. Sometimes these sensations, by being confounded with the recollections called up, pass from mere auditory to tactile (*tattili*), sensations, so that I live the life of the personage who is singing, and by a successive association of ideas I experience a transposition of myself into the musical expression which translates the sentiments I have or do feel. I attribute this to the action of memory."

Otto Eiseenschutz, journalist (aged forty): "The impression changes according to the state of mind in which I am. The same air seems gay and cheerful when I am in a good humor, and sad when I am melancholy. Perhaps dance music is an exception, for I remember once a waltz that recalled a happy time made me sad. Dramatic music makes on me a more durable but more superficial impression, and I feel a strong desire to play it over on the piano. Symphony makes a deeper, more poetic, more subjective impression, and more excites the imagination. It calls up images of idyllic landscapes nearly always, while dramatic music does so rarely."

Mrs. Amalia Besso: "The last chords of a piece that plunge me once more into the realities of life are always somewhat saddening."

The authors of the article, from which we have translated the above answers, then sum up to the effect that 75 per cent. prefer dramatic, 25 per cent. symphonic music; all except two of the twelve who replied to Lombroso's questions remark that dramatic music produces more definite and direct sensations than symphonic music; and one of the two who receive definite impressions from symphonic music, namely, "T. N.," is of very moderate musical culture. "It is evident," the authors write, "that dramatic music is the most pleasing; it can be most easily enjoyed, because it is associated with visible representations on the stage. Let us bear in mind here that certain Australian birds, in the very embryonic state of musical æsthetic feeling, build real salons in which to sing, salons adorned with leaves, twigs, bright pebbles, &c., as if in the very first stages of animal life it is felt that the effect of music is increased by picturesque surroundings, such as a theatre, boxes, stalls, &c."

**A Young Violinist.**—Mr. Fernandez y Murrio, a pupil of Monasterio, of the Conservatory of Madrid, appeared at the last Concert d'Harcourt (November 29). He has had success in the peninsula, and a part of his success consists in his being the son-in-law of the tenor Nicolini and Mrs. Adelina Patti.—"Le Monde Musical."

**Lillian Sanderson.**—A volume entitled the "Sanderson Album" has just been published at Leipzig. It contains 33 lieder with piano accompaniment, partly old ones, partly newer works, in rendering which this distinguished artist has attained such a high reputation.

**Liszt's Monument.**—On November 28 the committee of the Liszt Society, under the protection of the Grand Duke of Weimar, met in that city. Present: Reichsrath von Lamba, Vienna; General Intendant Baron von Bronsart, Meissen; Geheimrath Gille, Jena; Prof. Martin Krause, Leipzig; Prof. Adolf Stern, Dresden. Director: Hans Richter, Vienna, and Hofcapellmeister Lassen, Weimar. It was resolved to found two Liszt scholarships and in the first place to work for the erection of a Liszt memorial in Weimar.

**New Publications.**—The house of C. A. Challier & Co. have issued sixteen "Lieder" by Felix Weingartner, eight on texts from Liénau, eight on texts from Uhland. "Waltz" and "Romance for Piano," by Alfred Grünfeld; "Meisterstudien für Klavier," a posthumous work by Anton Hensel; "Religious songs for mixed choir à capella," by Georg Vierling; several compositions by Kurt von Zedtwitz; a "Tarantelle" for violin and piano, by G. Haupt; a fantasy "Weihnachtsfeier," by G. Schoensee; and "Four songs of a Solitary," words by Henrik Ibsen, music by Severin Berton.



HAVE you made your resolutions yet for 1894?

Do not misunderstand me. I do not refer to the passing of a dissonant into its proper consonant chord. Not this time. I mean the passing of dissonances of habit, of character, into their proper and permanent consonances, to be sure. What, you haven't? How thoughtless of you! Well, it isn't too late. Let me draw them up for you, and you can sign them and place them under your pillow every night.

I will never treat a fellow musician to more than two glasses of beer in succession at one sitting without reciprocity on his part. This is a sort of musical Ollie Teall resolution, and not at all original; but it has to go.

If I have ever joined any union, I will stick by it; but, if I am not a member of any such body, I never will join, preferring personal independence in this land of the free.

I will keep my hirsute locks properly shorn, provided I always am lucky enough to have the tonsorial artist's price in my clothes.

I will use every laudable endeavor to obtain passes for myself and friends to all operatic performances, concerts, &c., which may be deemed worth hearing.

I will always go straight home to bed after an evening's entertainment, whether I have been a performer or a listener; believing that lobster salads, Welsh rarebits, odoriferous cheeses, Culmbacher and Deidesheimer undermine any and every constitution.

If I must talk against any of my rivals I will do so behind their backs and never to their faces, preferring most anything to a possible thrashing.

If a tramp musician asks alms of me and wants my coat I will give him my ulster also, if I happen to own one.

As a pianist I will play upon and recommend the instrument of the manufacturer who offers me the largest inducements, whether the piano be a good one or not. This is strictly business and I have a family to support.

I will beware of entrance to a quarrel, but, being in—well, I'll get out as soon as possible.

I will endeavor to make my portemonnaie as plethoric as possible, so that my habits may be costly.

If necessary, I will try to be a borrower; but never a lender.

If I am a church choir warbler I will always do my best to bear in mind the solemnity of my position, having respect unto the recompense of the reward.

I will never flirt with musicians of the opposite sex, well knowing their nervous disposition, intensity of organism and lack of resisting power.

I will insist upon proper prices for my work as a professional, and will volunteer my services under only the most irresistible conditions.

As a singer, I will smoke nothing stronger than cigarettes, being convinced that cigars and pipes ruin, in time, the strongest throat and lungs.

I will run down in my walk and conversation all musical agents, and then accept any engagements they may offer me; for verily this is the fashion, and I am Fashion's votary.

I will take note of the follies of my fellow musicians, adopting the ancient Latin motto: "Aliena optimum frui insania."

I will keep my temper under all circumstances; that is, I will always have it with me, ready for exhibition on short notice.

I promise to pay my debts, and to continue promising to pay them.

I will try to be very wise, though without pretense of infallibility, believing with the Frenchmen that "les plus sages ne le sont pas toujours."

I will do my share toward casting out all fake (excuse the slang) vocal teachers, trick conductors and the entire ignoble army of incompetents.

I will capture a new musical idea whenever one chances to fly within gunshot of me, have it stuffed, bottled in alcohol and securely fastened in a glass case.

If I write any comic operas—which may Heaven forbid!—I will work out my own original orchestration with fear and trembling.

Kindly subscribe your name to the above and keep the original constantly with you. It will prove to be a pillar of cloud by day and a pillar of fire by night, to lead you on your way rejoicing; that is, these resolutions may seem to you a trifle cloudy early in the morning, but they will be fiery enough with the setting sun.

New lady violinists still crop out, but as long as they are



genuine artists like Miss Bertha S. Bucklin, who can complain? This young woman hails from Little Falls, N. Y., but intends to make Gotham her headquarters from this time forth. She is only twenty years old, but possesses the musical soul and development of much older players. Her teacher is the famous Dancla, of Paris. She appeared with great success last Thursday at the Liedertafel concert in Buffalo, and will give a recital at Hudson, N. Y., to-morrow evening, whence she returns to New York.

Miss Maud Welch, contralto of the Central Congregational Church, Brooklyn, was highly complimented on her rendition of Neidlinger's "The Birthday of a King," at the Christmas praise service of that church. Besides her beautiful voice, Miss Welch possesses great talent as a pianist. At the fourth piano recital of the Central School of Musical Art, Brooklyn, she played Chopin's Rondo in C, op. 73, with Dr. Henry G. Hanchett, winning many encomiums.

Mrs. Marion Hendrickson Smith, soprano of the Central Presbyterian Church, sang at the Christmas celebration of the Young Women's Christian Association; and the young ladies said that the fresh, jubilant way in which she sung was a perfect delight.

Opera goers are simply crazy over Mme. Calvé, and with good reason. To say nothing of her magnificent voice, her dramatic power is absolutely unequaled by any living artist. The first private concert of the third season of the Lenox Choral, Miss Maud Morgan conductor, was a positive triumph. The forty-seven active members did the chorus numbers beautifully, and incidental solos by Mrs. Charles M. Benedict, Miss Lucy Osborne and Miss Emma Bartlett served to show that the club contains excellent solo material. Miss Morgan is doing a great work. If this sort of thing keeps on the male conductors will soon be out of a job. The club was ably assisted by Miss Florence Heine, violin; Miss Eleanor Morgan, harp; Mr. Guiseppe Campanari, baritone; and the Misses Wilhelmine Johnson and Marie L. Heine, accompanists. Mr. Joseph Hollman, 'cello, will appear at the next concert.

Miss Mary Louise Clary, the statuesque contralto of St. Patrick's Cathedral, continues busy filling engagements. Last Thursday she sang "The Messiah" with the Apollo Club of Chicago, and two days later she did the same work in St. Louis with the Choral Symphony Society. She then proceeded to Louisville, Ky., her old home, to visit her mother. This evening she will be heard at a concert of the Orpheus Society of Columbus, Ohio.

The wealthy members of the Freundschaft Club, Park avenue and Seventy-second street, enjoyed a very remarkable treat on December 23 in their club house. It took the shape of a private performance of Leoncavallo's "I Pagliacci," with Mrs. Selma Kronold Koert, Mr. Campanari, Payne Clark, George W. Fergusson and Mr. Berthold in the cast, and an orchestra of fifty musicians, led by Anton Seidl. Mr. Fergusson, in the rôle of "Sylvio," created a most favorable impression, and his love duet with Mrs. Koert was one of the pronounced features of the performance.

Louis Lombard is in town, and has been for more than a week. His friends know what this means—luncheons, suppers, theatre parties and all sorts of good times, with the Hotel Waldorf as a centre. It is needless to remark that Louis hails from Utica, where he has built up a large and most prosperous conservatory of music, all accomplished by his indomitable perseverance and business tact. You would marvel at this statement were you to see him for the first time; for he weighs just 88 pounds, after a Turkish bath. Yet he is by no means a light weight. His works prove to the contrary.

The well-known pianist, organist and musician, John P. Lawrence, of Washington, D. C., was in Gotham last week visiting his mother and sister. Johnnie is a lovable chap, and he can everlastingly play. He is organist of St. Matthew's R. C. Church at the Federal capital, where he has a most excellent choir, notably W. H. Burnett, the best tenor of that city. Some Gotham church ought to capture Mr. Lawrence. He is a most brilliant organist, and competent to drill any choir of whatever character. Rumor has it that he is looking for a foothold here, and that he has already found room for his big toe. Success to him!

Have you seen a copy of "Music and Art," the new weekly journal of St. Louis? It is neat, sensible, readable and should succeed. The initial number bears the date of December 9. J. E. Ashcroft is the editor and publisher. Several copies of the first editions have found their way to Gotham and have called forth much favorable comment.

Francis Fischer Powers invited his friends to his studio in Music Hall yesterday afternoon to meet Miss Marguerite Hall, of Boston, and hear her sing. Everybody was charmed with Miss Hall as a singer, as an artist and as a lady.

A jolly entertainment will take place at Chickering Hall on the evening of January 23 in aid of E. Ridley & Sons' employés relief fund. The first part of the program will consist of minstrelsy, with William Josh Daly, Frank Bell, Eddie Bush and Will Lyle as the end men, chorus of twenty-four and orchestra of ten. In the olio, part second, the Hengler Sisters, Bell and Tompkins, Little Walter Leon, Miss Minnie Renwood, Miss Kate Davis and other star specialties will appear.

Miss Myrta French, the soprano, has recently received two very flattering offers to join operatic companies; but she declined them as she prefers to remain in Gotham.

The soloists for the Church Choral Society's first services of this season, January 17 and 18, at the Church of Zion and St. Timothy, will be Miss Kathrin Hülke, Mrs. Adele Laeis Baldwin, McKenzie Gordon and James A. Metcalf. The works chosen for performance are Mendelssohn's "Lauda Sion" (opus 73), and Harry Rowe Shelley's "Vexilla Regis," which is new and was composed for this Society. Richard Henry Warren will direct as heretofore and promises an unusually fine performance.

### Julie Rive-King.

IT is a time when to be known as an American pianist means success abroad, and if we claim Carrefio and Bloomfield as American, though they were both born in other countries, we cannot help singling out as truly a representative American pianist in the person of Julie Rive-King. Mrs. King's work in the United States has been wonderfully productive of good results. She has given concerts in all of the principal cities of the country and many of the smaller ones. Her repertory is probably the largest of any pianist alive, and it is a working repertory at that. She has given an impetus to the art of piano playing in the West, and her modesty as a woman and her invincible energy as an artist are both alike admirable. Mrs. King has introduced more novelties than any other native born pianist, and she first made the Saint-Saëns G minor concerto a household name.

It would almost be idle recapitulation here to speak of her playing of the Paderewski concerto or Tchaikowsky's Fantasy, a work which will be better understood later. She has played all the classical and modern concertos and her memory is simply phenomenal. Mrs. King has been practically in retirement for the past year, but she has not been idle for all that. When she emerges the public will be the gainer through this enforced seclusion. Of her virile, broad style, beautiful full tone and remarkable technic we all know. Her musicianly feeling and fine rhythmic sense, purity of touch and great repose are qualities which place her in the very front rank of living pianists. Mrs. King will be warmly welcomed back to the concert stage.

### Scharwenka in Cincinnati.

XAVER SCHARWENKA has been in Cincinnati to attend to and direct selections performed there of his opera "Mataswintha," at Music Hall, December 28.

The "Commercial Gazette," of that city, publishes the following rather surprising news regarding Scharwenka:

The composer has established a conservatory in New York, which he says is thriving. By all the critics he is pronounced a great acquisition, not only to New York, but to the whole country, but they all will be chagrined to learn that there is a possibility of New York losing him. Within the last few days he has come to the determination to insist on a production there of his "Mataswintha," which will cost at least \$30,000. If this cannot be accomplished, he will leave for Paris, where he will spend next winter. He will compose a ballet for his opera. Presenting it to the Parisians without a ballet would be equivalent to asking them to dine without wine. Having this sine qua non completed he will arrange for the production. He is very highly pleased with the German Orpheus for their tribute in producing his work, which of course he credits to his pupil, Mr. Guckenberg.

Our correspondent will report on the concert itself. The composer-director, who stopped at the St. Nicholas, was serenaded by the Cincinnati Orchestra, and altogether Scharwenka's visit to that city proved a gratifying artistic and personal success.

**Hollman Won't Come.**—Joseph Hollman concluded not to come to America this year, although over twenty concerts were already closed for him. He will very likely be here season of 1895-96.

**New York German Conservatory of Music.**—The vocal and instrumental concert of the pupils and teachers of the above Conservatory, which took place on the evening of December 26 at Fifth Avenue Hall, and which dedicated that hall, attracted a large audience. Prof. Pedro D. Salazar played violin solos; Prof. Miguel Castellanos, piano solos; Prof. Jacques Friedberger helped to give an Iberian flavor to concert by playing a caprice Español; Miss Adele Becard, Prof. Maximilian Zaryaxy, Prof. Isidor Scharff, and Miss Ada B. Sherman sang.

**Mozart's Twelfth Mass in Kingston, N. Y.**—Mozart's Twelfth Mass was finely sung at St. Mary's Church, Kingston, N. Y., at the Christmas Day service. A chorus of forty voices sang the beautiful harmonies of this work, accompanied by organ and an orchestra of twelve musicians, all under the baton of Mr. Wm. H. Rieser, the organist and choir leader of St. Mary's. About all the musicians of this city who were not actually engaged were present in the audience, and the rendition of this sublime work was a revelation to them. Attack, ensemble, light and shade were all that could be desired. This is the heaviest work ever attempted by a choir in Kingston and certainly reflects credit on Mr. Rieser for his enthusiasm and zeal in bringing it out.



LAST Wednesday night "Don Giovanni" was sung at the Metropolitan Opera House with the following cast:

Donna Anna (specially engaged).....	Fursch Madi
Donna Elvira.....	Kate Rolla
Zerlina.....	Sigrid Arnoldson
Don Giovanni.....	M. Lassalle
Leporello.....	Edouard de Resaké
Masetto.....	Carbone
Il Commendatore.....	Vaschetti
Don Ottavio.....	De Lucia
Première Danseuse.....	Santorì
Conductor.....	Mancinelli

A very sleepy and slender audience watched the sluggish unravelment of this delightful story set to the most beautiful music in the world. There is enough music in the first act to furnish forth a half dozen operas, tragic and comic, of the present day.

Wonderful melody, wonderful characterization, wonderful Mozart, perennially young and ofttime butchered.

But it was a lingering death that night. The waits were interminable, and of course the scene shifts were faulty, particularly before the minuet scene. Even the orchestra played too loud, though Mancinelli conducted sympathetically for all that.

Things went not well vocally. Lassalle and Edouard De Resaké literally carried the work upon their shoulders, and, as they are musical Atlases, we were treated to some royally good singing from both. On the whole we prefer the "Leporello" of Mr. De Resaké to his "Mephisto," and we need hardly say more. His "Madamine" was superbly sung, and oh! the infinite drollery of this sad varlet, this mad wag. He acts the part with the zest of a huge, overgrown boy. He was in excellent voice, and with Lassalle saved the work from total stagnation.

Lassalle's "Don Giovanni" is a picturesque, handsome figure, and has all the authority of routine. He too was in good voice, and in the "La ci darem la mano" he delivered his lines with chivalric and winning grace. The serenade was very well sung.

"Zerlina" was pretty and skittish in the person of Sigrid Arnoldson, who, while she may lack volume and color, vocalizes acceptably. "Don Ottavio" was simply inconsequential. De Lucia does very well in the modern Italian music drama, where declamatory phrases cover up one's ignorance of "bel canto," but Mozart unmasks the singer without a legato, so the "Dalle sua pace" and "Il mio tesoro" were badly sung indeed. "Don Ottavio" lacked dignity, and he had about his person a large vibrato.

Fursch-Madi sang the "Donna Anna." Her voice is not so fresh as it was, but she has the manner of a seasoned artist, and delivered the "Or che sai l'onore" with plenty of fervor. The mask trio was abominably sung.

Kate Rolla took the part of "Elvira" at thirty-six hours' notice and went on the stage without an orchestral rehearsal. She did not do her voice or talent justice. She has sung the part abroad with success, but nervousness made her work on this occasion rather constrained. The part is a very ungrateful one. Nordica, who was to have sung it, got up a very convenient cold, of which she showed no traces the next day in "Faust."

Take it altogether it was a very slow performance indeed. Carbone made a very good pantomime "Masetto." We have great hopes of his "Beckmesser" on account of the bad condition of his voice this time. The stage settings were nice to look at, but the stage management threw tradition to the winds in a half dozen places, notably in the dance scene. But then it is not every opera company which can present Mozart's great work, particularly with three sick prima donnas at home.

"Rigoletto" was sung last Friday night and Melba for the first time since her advent here made an unqualified success. "Caro nome" was delightfully delivered. Ancona made a capital jester and De Lucia an indifferent duke. Bauermeister, Castlemary and others were in the cast. Bevnigani conducted Verdi's peppery music.

"Carmen" with Calvé was played to an overflowing house at the Saturday matinee. "Faust" was sung in Brooklyn Saturday night. Plançon was the "Mephisto" and sang the part suavely, but not convincingly. Vocally it was irreproachable but dramatically it lacked "diablerie" and distinction. Eames and De Lucia participated.



The latter was mediocre. On Monday night "Lohengrin," with the De Reszkés, Eames, Lassalle and Fursch Madi as "Ortrude," was given in excellent style. To-night Melba in "Semiramide" and Friday night "Carmen." At the Saturday matinee "Lucia," and on Monday night next we are promised "Meistersinger."

### Again "The Messiah."

THE Oratorio Society sang Handel's time honored oratorio, "Messiah," last Friday afternoon and Saturday evening in Music Hall. Walter Damrosch conducted in a most capable manner. Nordica sang most acceptably "I know that my Redeemer liveth" and the other music allotted her. A newcomer, Miss Carlotta Desvignes, gave great pleasure with her "He was despised." She has a genuine contralto voice, warm in color, and sings more musically than technically well. Mr. McKinley is at his best in oratorio work, and sang with fine taste and intelligence. Mr. David Bispham also did commendable work. The chorus of course sang extremely well. The attendance at both concerts was very large. At the next concerts of the Oratorio Society, February 23 and February 24, Bach's "St. Matthew Passion" will be sung. This is great good news.

### Lamperti Certificate.

A LETTER was published December 13 in THE MUSICAL COURIER as a "two months' certificate." If "after only two months' study" with Lamperti a few written words of encouragement (such as any teacher might give a pupil) are published and exhibited as a "certificate," it but goes to prove even more conclusively than anything I have yet written the unsubstantiated claims so many are making to certificates from Lamperti. People are so apt to accept the word "certificate" without reflecting upon its fitness and rightful application that derogatory criticism of my grand old master's discrimination must inevitably be the result (for a two months' certificate speaks for itself), and I, as his American representative, cannot permit it by ignoring through pressure upon my time the impressions such statements make.

If Francesco Lamperti spoke the truth up to 1880 a certificate bearing the word "certificate," written and signed by him, had never been given but to one American, and that was myself, which I hold in writing and herewith give the copy with translation, together with an extract from an old letter written to my mother.

#### CERTIFICATE.

La Signora Fiorenza d'Arona è una della mie più distinte allieve, possiede una bellissima voce di Mezzo Soprano Contralto forte ed estesa, ha molta agilità e sommo talento musicale. Tutte le qualità che si richiedono in una perfetta cantante sono riunite nella detta Signora, e con piacere io le rilascio tale certificato.

FRANCESCO LAMPERTI, Milano, 9 Jenna 1880.

#### (Translation.)

This is to certify that Signora Fiorenza d'Arona is one of my most distinguished pupils, possessing a mezzo soprano contralto voice of great compass and strength, exquisite quality, brilliant execution, and the highest order of musical conception. All the qualities required in a perfect artist are united in this lady, and it is with pleasure I present her with this certificate.

FRANCESCO LAMPERTI,  
Milan, January 9, 1880.

• • • La d'Arona può insegnare il mio metodo perfettamente bene. • • •

• • • The d'Arona teaches my method perfectly. • • •

FRANCESCO LAMPERTI.

Mine is not a two months' certificate, but one resulting from eleven years hard study, and these statements are vouched for in THE MUSICAL COURIER of September 27 by two of Lamperti's celebrated pupils. It will be observed that Lamperti does not say what Mrs. d'Arona will be if she continues her studies, but that after finishing them she is called by him "a perfect artist," and he calls the document a certificate.

The two months' "certificate?" (and Lamperti was careful as every one can see to guard himself against possible misrepresentation and fraud), stipulating positively, "only two months' study and following with the proviso, "that continuing her studies, &c," at some future day, she would succeed (a truth applicable to any pupil, since perseverance is the first requisite of success), all goes to prove conclusively, that "special certificates" (and they must be plenty from such statements) cannot be sworn to or substantiated, otherwise a few encouraging words for the vague future, written after two months' study, would hardly be honored by the term "certificate," but would sink into comparative insignificance as far as their value is concerned in proving ultimate achievements and present competency.

As for the autographs of a few hundred artists, I would like to tell a little story, but I've said enough.

FIORENZA D'ARONA.

The elder Lamperti Representative 124 East 44th Street, New York.

A Christmas Cantata.—On Sunday, December 24, Mr. Clarence A. Marshall gave a cantata, "The First Christmas Morn," by Henry Leslie, at the Westminster church, Minneapolis, Minn.



Leonard F. Auty.—The engagements of Mr. Leonard F. Auty, the new tenor of Grace Episcopal Church here, have been very numerous, and the demand for his services is on the increase. He sang on December 1 for the New York St. Andrew's Society at Delmonico's; at St. Paul's M. E. concert, Newark, December 5; "The Elijah," Newark, December 11; Bloomfield, 13; Carnegie Music Hall, 21; New England Society's banquet, December 22; Montclair, 28, and will sing at Chamber Music Hall January 9.

N. J. Corey.—Mr. N. J. Corey, who has removed from Boston to Detroit, is meeting with the most flattering success with his lectures on the life and works of Richard Wagner, illustrated with stereopticon views. The lectures are three in number and can be given singly or in course.

Stephan Bordese.—Some time since THE MUSICAL COURIER'S Paris correspondence made mention of a musical setting of Stephan Bordese. The St. Ambrose Society of Jackson, Mich., secured the setting and one of their number made the English translations, and they were given at the recent concert of that society. As a matter of interest that part of the program is reproduced.

#### STORIES OF THE CHILD JESUS.

(From the French of Stephan Bordese.)

Prelude, "What was Heard the Night of Christmas".	Augusta Holmés
"The First Steps of Jesus".	Mrs. Walter Bennett.
"Why the Birds Sing".	Edmond Diet
"The Angel's Lullaby".	Theodore Dubois
"The Dew".	Mrs. Dwight Smith.
"The Angel's Lullaby".	Ch. Lecocq
"The Dew".	Henri Marechal
"The Frost".	Mrs. Alonso Bennett.
"The Snow".	Lepneven
"The Dream".	Mrs. Waldron.
"I Do Not Believe".	Pauline Viardot
	Mrs. Walker.
	Mrs. Hague.

A Salazar Concert.—Mr. Pedro de Salazar will give a concert in Fifth Avenue Hall, 27 West Forty-second street, next Wednesday evening, when he will have the assistance of several able musicians.

Thallon's New Year.—Mr. Robert Thallon and his friends gave the following program on New Year's morning at his residence:

Fugue, G minor.	Bach
Violin solo, Romanza.	Brueschweiler
	Mr. Carl Venth.
"Ride of the Valkyries".	Wagner
Piano solo, Concerto E flat.	Beethoven
	Mrs. Joseph Taylor.
Nocturne, "Midsummer Night's Dream".	Mendelssohn
Violin solo—	
"Evening Song".	Thallon
Ballad, MS.	Venth
Overture, "Sakuntala".	Goldmark

Pennsylvania M. T. A.—The Pennsylvania State Music Teachers' Association held their fifth annual meeting at Scranton December 27 to 29. Addresses were made by E. M. Bowman and a number of the members. A Virgil clavier lecture recital by Mr. A. K. Virgil and Miss Julie Geyer was also one of the features of the meeting.

A Chicago Christmas.—This program of Christmas music was given at the First Presbyterian Church, Chicago, by M. Clarence Eddy on Christmas Sunday:

Organ prelude, "The Holy Night".	Dudley Buck
Anthem, "There were shepherds".	M. B. Foster
Gloria Patri, in G.	Chas. Edwards
Carol, "The Anthem of Peace".	Barnby
Organ, "March of the Magi Kings".	Dubois
Anthem, "How brightly dawned".	H. R. Shelley
Offering, "The angels' Christmas song".	J. H. Brewer
Hymn 220, "Herald Angels".	Mendelssohn
Anthem, "Sing, O daughter of Zion".	Gadsby
Organ postlude, "Hallelujah Chorus" ("Messiah").	Händel

Edward Fisher.—Mr. Edward Fisher, of Toronto Conservatory of Music, Toronto; Mr. H. M. Dunham, of the New England Conservatory, of Boston, and Dr. Florence Ziegfeld, president of the Chicago Musical College, Chicago, as well as Mr. Louis Lombard, head of the Utica Conservatory of Music, Utica, N. Y., were in the city on Friday. Are we to have a musical conservatory syndicate?

Helene von Doenhoff.—Since the collapse of the Tavery Opera Company Mrs. Helene von Doenhoff and Mrs. Tavery have arranged to give operatic concerts, beginning in Washington. Mrs. Doenhoff will sing on January 5 at Detroit in the Symphony concert.

Russellini to Cappiani.—Lillian Russell presented as a New Year's gift to her teacher, Mrs. Cappiani, a golden breast pin of green laurel leaves with eight diamonds, accompanying the gift with these words: "My dearest teacher, the laurels are yours. With fondest love, Lillian Russellini"—this being the name given to her by the Cappiani.

comparing the gift with these words: "My dearest teacher, the laurels are yours. With fondest love, Lillian Russellini"—this being the name given to her by the Cappiani.

Marion Weed.—Miss Marion S. Weed, prima donna of the New York Philharmonic Club, has returned to the city after a very successful tour through New York and the New England States. She will sing in Philadelphia, Baltimore, Washington, Richmond, Detroit, Chicago, Minneapolis, St. Louis, &c., with the club during the winter season.

New York Philharmonic Club.—The members of the New York Philharmonic Club (Eugene Weiner, flute virtuoso, director) have returned for a short holiday vacation after a very successful tour through the States of New York, Pennsylvania and New England, where they gave about sixty concerts during the trip. They were received everywhere with enthusiasm and their artistic work was highly appreciated by the music loving people wherever they appeared. January 8 the club will leave New York again for the West to fulfill about 100 engagements, including the cities of Philadelphia, Baltimore, Washington, D. C.; Richmond, Va.; Indianapolis, Detroit, Chicago, Milwaukee, St. Paul, Minneapolis, St. Louis, &c., returning April 17 to play at the Academy of Music, in Brooklyn.

Emma Heckle.—Miss Emma Heckle has been singing at St. Mary's Church the past two Sundays and Christmas Day, assisting in the holiday music.

Dined Three Conductors.—Conductors Seidl, Mancinelli and Bevnigani were tendered a dinner Tuesday evening of last week at the Aschenbroedel Club House, in Eighty-sixth street, by some of the members of the Metropolitan Orchestra.

Covers were laid for fifteen, and the table was effectively decorated with the colors of Germany, Italy and America and cut flowers.

The guests of honor—Seidl, Mancinelli and Bevnigani—occupied places at the head of the table, and either side of them were Mr. Victor Herbert and Mr. Naham Franko. The affair was informal and there was no end of good feeling. The menu, which was an elaborate one, was arranged to display points of special culinary triumphs of the three nations represented. Mr. Scott, one of the guests, showed a master hand in the preparation of the spaghetti. Then for the wines, there was that of the Rhine, Bordeaux, Chianti and champagne.

There were no set speeches, but Messrs. Seidl, Mancinelli, Bevnigani, Victor Herbert and others were heard to great advantage. Something upon which the speakers dwelt with much pleasure was the atmosphere of free masonry which pervaded all branches of art in this country, one of the evidences of which was the delightful dinner then being enjoyed. An interesting incident of the occasion was the transpiring of the fact that Seidl met Bevnigani twelve years ago at Bologna, Italy, when the former was traveling with Angelo Neumann's company, producing Wagner's operas exclusively, and the latter was director of the Conservatory at Bologna. Many other jolly musical reminiscences were discussed.

Among those present were, besides the gentlemen already named, Mr. José Vanden Berg, Mr. Julius Rietzel, Mr. Otto Stockert, Mr. Antonio Bellucci, Mr. Philip Herfort, Mr. Carl Reinecke, Mr. Henry Schmitt, Mr. Emil Knell and Stage Manager William Parry.—"Herald."

An Interesting Concert.—An interesting musical and literary program was furnished by Mabel Stillman's New York Stars and the New York Ladies' Quartet, assisted by Miss Bessie Mecklem, saxophonist; Mr. H. C. Mecklem, harpist, and George E. Appel, pianist, at the Madison Square Concert Hall on the afternoon of December 26.

The concert was under the auspices of the Schubert Piano Company and was given at the termination of the Schubert word contest.

The New York Stars consist of Miss Mabel Stillman, whistler; Miss Louise Tooker, soprano; Mr. Carl Odell, tenor; Mr. Am. Taylor, reader.

The New York Ladies' Quartet, consisting of the Misses Louisa Morrison, Ida Coggeshall, Ida Branth and Mrs. A. C. Taylor, rendered two selections, both of which were enjoyed by the audience.

Where She Will Be.—Leonora Von Stosch's engagements in the near future are: Damrosch Sunday Concert, January 7th; Washington, January 10th; Baltimore, January 13th; New Haven, January 16th; Providence, January 18th; Buffalo, January 23d; Philadelphia, February 1st; New York, Orpheus, February 2d. Then she will make a short tour through the West, and from the 1st of March make a long tour with the Howe-Lavin combination.

Materna.—Materna proved to be a great card in Chicago. In the Symphony concerts which took place December 22 and 23, and for which Mr. Thomas made an ultra-Wagner program, over 6,000 people were in the audience. So great was Materna's success that she was immediately re-engaged for a series of concerts. Henry Wolfsohn has booked the following engagements for Materna with the Boston Symphony Orchestra: Cambridge, January 4; Boston, 5 and 6; Washington, 8; Baltimore, 9; Philadelphia, 10, and Brooklyn 12 and 13. She will also sing in the Harlem Philharmonic January 24 and 25.





European Headquarters of THE MUSICAL COURIER,  
BERLIN, W. Linkstrasse 17, December 12, 1893.

**L**e roi est mort, vive le roi! I do not exclaim it because I think Mozart is dead and Wagner has become the reigning king; both are kings and both are immortal; but I quote the characteristically French sentence in consequence of the fact that the Mozart cycle at the Royal Opera House was finished a week ago to-day and that two days later the Wagner cycle began.

The debt of gratitude which the royal institution paid to the manes of Mozart was one might say almost contrary to expectation, also a paying one for the box office. The vast house was during the latter portion of the cycle sold out every time, and last Tuesday night when "The Magic Flute" was given, the auditorium was filled from pit to dome and the greatest enthusiasm prevailed. You see Mozart is by no means dead here and quite as far removed from it as the "Wagner bubble" is from "busting."

The performance of Mozart's last and his own favorite opera was a very worthy, almost a model one. It certainly was entirely so, as far as the chorus and orchestra, under Dr. Muck's direction, and Tetzlaff's gorgeous *mise-en-scène*, was concerned. The large cast called for a majority of the best material of the Royal Opera House personnel, and most of them were admirable. I begin with the "Sarastro" of Moedlinger, who was sonorous and dignified. The tenor Sommer was an acceptable "Tamino," Mrs. Herzog, as "Queen of the Night" was splendid in her first aria; in the "revenge" aria, however, her coloratura and staccati were not as flawless as usual, especially as to intonation; she sang it transposed down from D to C minor (as is almost always done), and her voice showed slight signs of fatigue, from the overwork which this excellent and useful artist has lately been compelled to perform. Miss Leisinger was a trifle hard and tedious as "Pamina." She hardly ever gets thoroughly worked up, and consequently she does not warm you either. Krolop as "Papageno," was simply delightful, vocally as well as histrionically. He is no longer a youth (being above sixty), and it is all the more wonderful therefore, how he can maintain his agility and sprightliness. Lieban did himself proud as "Monostatos," the Moor. Miss Dietrich was charming, as always, as the little "Papagena." Betz sang "The Speaker's" part artistically. Even the minor parts were all in good and competent hands, Messrs. Fränkel and Philipp singing the two Priests; Misses Kopka, Rothauer and Mrs. Lammert, the Queen's Ladies; Misses Weitz, Hiedler and Deppe, the Genii and Messrs. Kraas and Krueger, the Fiery men.

The Wagner cycle curiously enough did not begin with "Rienzi," but with "The Flying Dutchman." The reason for the omission of Wagner's first grand opera is said to be an acquiescence to a request of Cosima Wagner, who intends to give at Bayreuth a model performance of the remodeled work, and who seems to think that too many performances at other opera houses, and as good ones as might be given here, would interfere with her scheme and its success. Well, it is very kind of Count Hochberg thus to fall in with her views.

"The Flying Dutchman" was given on Thursday night, when I had to attend two concerts, of which more anon. On Friday night, however, I was present at a very good "Tannhäuser" performance, in which Sylva was the ex-

cellent representative of the title rôle. Miss Hiedler, whose voice and general ability seem to be of the improving order, sang and acted "Elizabeth" in fine style. Betz was a somewhat perfunctory "Wolfram;" Moedlinger, a good "Landgrave," and the pearl of the evening was Rosa Sucher, as "Venus," in the Paris version of "Tannhäuser." The grotto scene is splendidly equipped here and the *tout ensemble* I liked as well as at Bayreuth two seasons ago. Dr. Muck conducted, which means that everything went correctly and smoothly.

"Lohengrin" was given on Sunday night, with Gudehus in the title part. Emil Goetze had been advertised to sing "The Knight of the Swan," but his voice seems so unreliable now that you and he never can depend on his singing.

To-night "Tristan und Isolde" will be given with Gudehus, Mrs. Sucher, Mrs. Staudigl and Betz, and I can assure you I am burning to hear it.

Wednesday night of last week I went to one of the regular concerts of the Philharmonie, which are given there on each Tuesday, Wednesday and Sunday evening under Prof. Mannstaedt's direction. The soloist was Prof. Heinrich Barth, who, by one of the most peculiar coincidences that I can call to mind (and he assured me that it was a genuine coincidence and not intention on his part) performed the same two concertos with which the great pianist, Robert Freund, was to make his début here on the next following evening. The coincidence would not have been so great if, for instance, one of the two Chopin and the two last Beethoven concertos had been the selections, but the works chosen turned out to be Brahms' first concerto in D minor and the Schumann concerto. As for the former work I can recall only one single performance in New York, that of Conrad Ansoorge at Steinway Hall under Theodore Thomas some five years ago. It is too abstruse a composition, too much of a symphony, for orchestra with an obligato piano part and pianistically too little effective to be chosen frequently for public performance. Last week, however, I heard it on two consecutive evenings by two different artists, and yet I am going to refrain from comparisons. Professor Barth's masterly piano playing and his thoughtful manner of interpretation I have too frequently described to you to be indebted to you for a repetition. Suffice it to say that he was in his usual and thoroughly reliable mood and technical condition, and that he played exceedingly well in every respect. He also succeeded in rousing the enthusiasm of the most attentive and appreciative, if not exactly the upstart class of audience which frequent these popular concerts and that after the Schumann concerto he was forced to yield to the vociferous encore demand, to which he responded with the Chopin B minor scherzo.

The Philharmonic orchestra under Prof. Mannstaedt's baton did not accompany any too well, and besides gave a rather slovenly reproduction of Cherubini's "Faniska" overture, Haydn's pretty C minor symphony No. 7 and Beethoven's "Egmont" overture. The performers do not at these regular concerts seem to take quite the trouble that they are forced to do at the Bilow-Philharmonic series under Levi or Schuch's direction.

The early portion of Thursday evening's concert time I devoted to listening to a performance of Peter Tschai-kowsky's interesting D major string quartet, op. 11, by the newly formed Halir quartet. Prof. Carl Halir, of Weimar, has gathered around himself the excellent Berlin musicians Carl Markees, Adolf Müller and Hugo Dechert of the Royal Orchestra and who formerly made up the Kruse quartet. The new organization, which is a remarkably good one, give their chamber music evenings at Bechstein Hall and are already well patronized. Their performance of the aforesaid Tschai-kowsky quartet, especially of the exquisite andante cantabile in B flat and the quaint Scherzo in D minor, was all that could be desired, and among the heartiest applauders I noticed Joseph Joachim.

The second number on the program was the newly edited B major piano trio, op. 8, by Brahms. Bernhard Stavenhagen took the piano part, and I should like to have heard

it, but I had to forego the pleasure in order to get to the Singakademie in time for Robert Freund's appearance. A competent authority told me, however, that Stavenhagen's playing was not remarkable.

At the next concert Court Conductor Richard Strauss, of Weimar, who only recently recuperated from severe illness, will be the soloistic assistance and attraction.

THE MUSICAL COURIER about three months ago gave you a picture and biography of the Hungarian pianist, Robert Freund. Up to that time I am bound to confess he was almost a stranger to me. Now I have met him and found him one of the most congenial, highly educated, refined, amiable and truly musical artists I ever had the good fortune to encounter. His pictures, moreover, by no means do him justice, for while in them he is made to look the part of the "villain" in a Bowery drama, he in reality is an intellectual, interesting, modest and even good looking fellow. The pictures, therefore, are really "villainous."

His début here was the event in concert life last week, and although the advent of a new and comparatively little advertised pianist does not make the stir here that it usually does in New York, where advertising of artists is worked up into an art and science *per se*, Robert Freund conquered a large and cultivated audience at his first and quite unostentatious appearance. So great was the impression made that I deemed the successful début worthy of a special cablegram, which you will have read long ere these lines appear in print. It was truly as I telegraphed, Freund's playing of the first Brahms' piano concerto in D minor was the most musically performance I have heard for a long while. He was earnest and severe to a degree, and the interpreter was entirely a musician, not a virtuoso. And yet the intricate *unklaviermässige* technic received adequate pianistic treatment. I can now understand the sincere admiration and friendship which a man like Johannes Brahms professes for Freund and how he came to declare him the first Brahms player of the world. You must hear that for yourselves in order to understand and feel it. In words to describe it I cannot even attempt.

The Schumann concert was interpreted with a wealth of feeling and tenderness. It was all *Innigkeit* and *Innerlichkeit*. It was the most intimate performance of the noble and beautiful work I ever heard, and the poetry of the reading could not even be disturbed seriously by the poor accompaniment of the Philharmonic Orchestra. Having thus given ample proofs of his admirable qualities as a musician and interpreter the pianist in his last number, Liszt's trashy "Hungarian Fantasia," could afford to throw the sop to Cerberus. He played the noisy but effective piece with fine technic and great virtuosity, yet without free from that mere display of gymnastics which so often degrades performances of this sort of music into mere circus playing.

"The combination of these qualities makes him a truly great artist" or words to that effect I cabled to THE MUSICAL COURIER, and in writing I am unable to sum up my judgment in a more comprehensive or exhaustive manner.

The vast audience, among whom I noticed a good many Americans, was evidently an intelligent and consequently a most enthusiastic one. They applauded most vigorously after each movement and still more so at the close of each concerto. After the "Hungarian Fantasia" Mr. Freund was recalled no less than half a dozen times, but he would not be induced into playing an encore.

The artist will give a piano recital with a Bach, Schumann, Chopin and Brahms program on Thursday night of this week at Bechstein Hall.

Saturday night brought the fourth Joachim Quartet evening, and with it the usual large and cultivated audience to the Singakademie. The program contained first the Mendelssohn F minor quartet, op. 80, with its monotonous, long drawn out, slow movement, and its nervous, almost irritating finale. Of course it was well played, but the gem of the evening was Beethoven's great B flat quartet, op. 130, the most congenial one of the five last string quartets. All six movements were magnificently performed, but deservedly the most applause was bestowed upon the four middle

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movements, and of these again the German dance in G and, above all, the beautiful cavatina in E flat were most exquisitely interpreted. In Beethoven playing the Joachim Quartet have no rivals on this earth.

Haydn's D major quartet, op. 64, closed up the proceedings in a delightful manner.

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The fifth Bülow Philharmonic concert took place at the Philharmonie last night, and was, I am sorry to say, by no means overcrowded. The soloist was our own Teresa d'Albert-Carreño. That she should have chosen the Chopin E minor concerto for interpretation on this occasion may astonish you a little, just as it did me; for this tender, soft-spoken work is not exactly in the line of her best work. Nevertheless I must say that she played it rather well, all but the first movement, which was neither brilliant nor musically very deep. The romanza she essayed to play with a good deal of feeling. It seemed to be all there in the phrasing and so forth, but the tone was a bit hard and dry. The rondo was taken at a furious tempo, but created more the impression of a virtuoso passage work performance than that of a last movement of a concerto. The Tausig version prevailed in parts of the concerto. Mrs. Carreño was recalled enthusiastically, and as an encore gave a wonderful wrist work exhibition in her own version of the little F sharp major study by Chopin.

Of well-known numbers the program contained the Cherubini "Anacreon" overture and the C major symphony by Schumann. Schuch gave a fine reading of both of them, but nearly all the tempi in the symphony were taken too fast, and the scherzo as well as the finale were so overhastened that portions of them, especially where the scoring is not of the clearest, became "muddy" and unintelligible.

The novelty of the evening was Goldmark's latest overture, or rather symphonic poem (though the composer disavows that title), to Grillparzer's "Sappho." It is in the key of G flat, and abounds with technical difficulties. The opening for harp is the most beautiful portion of the work, which soon reveals in so much noise and intricacy that the "tant de bruit pour une omelette" saying obtrudes itself to the listener all the more readily as the ideas are in no way commensurate with the composer's gigantic efforts. The work is still in manuscript, but I suppose Mr. Damrosch, who is a great friend and admirer of the composer of "The Queen of Sheba," will soon enough perform it in New York.

\*\*\*

Friday evening while I was at the Opera House Lilli Lehmann gave an evening entirely devoted to songs by Robert Franz at the Philharmonie. She gave twenty selections from among his great number of *Lieder*, but despite the artist's fine singing the effect is said to have been a trifle monotonous. Reinhold L. Herrmann was the accompanist.

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An explanation of Miss May Florence Smith's stenographic system for vocal sight reading was to-day given by Professor Eichberg at the Royal High School of Music.

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Miss Alma Garrigue is studying for the opera with Lilli Lehmann and great things are expected of the talented young lady. She is a cousin of the Misses Alice and Esperanza Garrigue, of New York.

\*\*\*

Prof. Martin Krause, of Leipzig, writes to me: "Don't fail to hear Siegfried Wagner. He made his debut here with the Liszt Society concert last Tuesday and scored a phenomenal success. He is a born musician and conductor." This does not exactly agree with Anton Seidl's opinion, but it makes me really curious, and as Siegfried will conduct here the next Wagner Society's concert on the 29th inst., "we shall see what we shall see."

\*\*\*

C. F. Kahnt Nachf., of Leipzig, calls my attention to the fact that the printer's devil made me speak of Gleich's "Principal Poems of Musical Form," which interesting and valuable work they recently published. Of course what I wrote was "Principal Forms."

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Marcella Sembrich, Amalia Joachim and Alfred Reisenauer are all suffering from influenza. The latter is lying ill at Warsaw.

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Felix Weingartner, according to the latest reports, is much improved in health and now entirely out of danger.

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Among my callers this week was Mr. D. F. Conrad, of the University of Wooster, Ohio, who brought me pleasant greetings from Carl Wolfsohn. Mr. Conrad is here studying piano with Barth and composition with Philipp Scharwenka. He could not be in better hands. O. F.

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PIERNÉ.—SAINTE CLOTILDE.

"What we need most in Paris is a preparatory conservatoire!"—G. PIERNÉ.

THE few who know the sad and tragic events of Saint-Saëns' married life do not wonder that he seeks to hide himself from a curious world and to continue in a sort of self imposed hermitage the divine art of creation, the sole solace in life for a disturbed soul.

A beautiful street of Paris is Rue de Medicis, straight, royal, tree bowered, its park with nymphs, fauns and Pans, the great stone fountain of Marie Medicis, 1620, and its peculiar likeness to the Yale campus. But it straggles off into a droll Dickens-y district of cobblestones, irregular masonry and variegated tenantry. Inside a low, narrow door, in a flat iron projection of streeting, sits a man in a long, white blouse, the centre on a floor literally carpeted with dead birds—wild and tame—of every possible line of feather, upon which he evidently has a millinery or feather bed intent. Four doors farther on are the big porte cochere stone courtyard, concierge and stairway of the Paris "apartment."

The "first floor up" is the scene where havoc was played by Fate with the French composer's home life, ending in the complete dissolution of his "ménage" and his retirement to hotel and Algeria. First, one cruel day, his little boy, the oldest of two, fell from a window at which he was playing and was instantly killed. The shock of the catastrophe to the mother was the cause of the immediate death of the second son, but a few months old. The death of a well-loved mother occurred about the same time, followed still later by a succession of marital troubles, with which the world has nothing to do, but which left the man utterly homeless and alone in the world. Perhaps at fault, but not bad at heart (after the manner of mankind), with the temperament of music and genius combined, with an impatient, sensitive nature, proud and wrecked, the exquisite things of his home keeping were thrown to the winds, given away, sold, left—and thus ended one chapter in a by no means closed romance.

Meantime, in the apartment above dwells one of the most contented and happy of men, M. Gabriel Pierné, composer and organist of St. Clotilde. A sweet wife and little boy, not forgetting "mon camarade fidèle," an almost human tortoise shell Angora cat, share his satisfaction, and here he carries on his musical labors.

Anyone who has ever conversed with Mr. Harrison Grey Fiske, the handsome and gentlemanly editor of the "Dramatic Mirror," New York, is already introduced to Mr. Pierné. Shorter of stature, the striking resemblance in forehead and temples, cut of hair, fine, straight nose and expression of mouth and chin that a short pointed beard does not hide, is very agreeable to a New Yorker. Nor does his manner destroy the illusion—the same frank, cordial, smiling, expectant manner, the firm hand clasp, the cheery ring of the voice—all are reminiscent. He wears a short, rough goods coat that by a hazard of French taste tones into the color of his carpet, a student's tie and the seal ring, and bit of antique on the watch guard, so dear to the male Parisian.

The taste of the room is exceptional, a mixture of Persian color and French taste, and not cumbered. It is not cold, for the weather is pleasant, but a well equipped grate gives promise of a cheerful blaze. There is an entire carpet, a dull coffee shade of terra cotta, which with a dark olive pervades the coloring of the apartment in curtains and rugs. Two idle pianos glare at each other across the

room; idle because he laughs and claps his small hands, because a piano above and a piano below render their use impossible. The expensive ornaments are draped to perfection in handsome satin covers, olive and yellow looped about them almost to the floor, while potted plants, pieces of dainty bric-a-brac, albums and pictures show how complete is their slumber. Three long windows joining floor to ceiling are the next important features. They are of exquisite stained glasswork like those of a church, only instead of an ecclesiastical subject they bear the most artistic designs of floral decoration with little surprises of rustic idea for background, the work of an eminent French artist, an intimate and valued friend, the mechanical part wholly American, however. Elaborate bronzes on the mantel, two handsome divans, many chairs in Persian covering, some fine pictures, among them one of the musician at twenty, and a decorated screen take from the loftiness of the room, and a faint terra cotta tan in the woodwork adds to the elegance of the whole.

Mr. Pierné is not exclusively an organist, being besides a fine concert pianist, playing much in the provinces, Italy and Belgium. In composition he favors dramatic work and has written much for the theatre. For the "musique en scène" of "Izely," one of Bernhardt's plays, he wrote the orchestral score. He is at present hard at work on a piece in three acts for the Opéra Comique. It is difficult to choose the most valuable from among the sheets on sheets of titles representing the labors of this industrious and talented musician.

For orchestra, see: Suite for orchestra, given here first in the Colonne concerts and later through the provinces; Overture de Concert, three pieces for orchestra forming a suite; album of six charming pieces, "Pour mes petits amis;" Serenade; pantomime in two tableaux, "Le Collier de Saphris," played here; suite for orchestra upon the latter. For piano and orchestra, Fantasia Ballet and concerto in C minor, which have been given by Colonne and also interpreted by Montigny, Remaury and Roger Mielos and by the composer at Bordeaux, Gand, Geneva, Lisle, Angers, Dijon, Monte Carlo, &c. For piano over thirty works, including transcriptions and arrangements of Bach, Gounod, Hillenmacher, &c., and scherzo caprice for two pianos. Songs: "Edith," a cantata which took the Institute prize; "Les Elfes," a dramatic legend in three parts, given at the Conservatoire here; "Pandore," a lyric scene for soprano and chorus; "Le Réveil de Galatée" a lyric scene for mezzo soprano; and a collection of twenty melodies, of which the most popular are "Hymne d'Amour," "L'Éclat Rouge," "Vous, souviendrez-vous," "Le Moulin," "Le Voyageur," &c.

And the man is just thirty! Born in Metz, he studied solfège with Lavignac, piano with Bernard Riest and Marmontel, harmony with E. Durand, composition with Massenet, and organ with his friend and professor, whose successor he is as artist organist of Sainte Clotilde, César Franck. He received first prize in the Metz Conservatoire when six years of age; was admitted to the Paris Conservatoire at nine, where he received successively first medal in solfège, in piano, in counterpoint and fugue, in organ; Grand Prize of Rome as pupil of Massenet for his cantata, "Edith," and was made "Laureat du Concours de l'Exposition Universelle" for his "Marche Solennelle." He has been three years organist of Sainte Clotilde.

Maitre de chapelle of the church is the esteemed composer, M. Samuel Rousseau, who also received first prize for organ at the Conservatoire and the Grand Prize of Rome. The chancel organist is M. Cazajus. Eight priests officiate. Mr. Geo. Mc Masters is M. Pierné's substitute, whom, as well as his blower, he is obliged to pay out of a salary about one-third of what his least valuable pupil might have in New York to-day.

I keep forgetting to state what is possibly understood that no organist here performs the whole musical service as at home. The maitre de chapelle does all the hard work of the service, supplements the training of the boys by the "brothers," arranges programs, is in his place from first to last moment in church and is thankful if even his identity is recognized by his confrères, let alone the world at large. The chancel organist is simply his "accompanist" and must by no means be confounded with the artist organist who is king of his realm—the organ loft at the other end of the church—who is expected to play but three times at

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most each service; does not even know the mass being sung, unless it is one of the great ones that he knows by heart, and (usually) shrugs his shoulders when asked the name of his sacred confrères. So great is the difficulty, so immense the honor of achieving any one of the three positions, that compensation is scarcely thought of, and to an American is certainly scarcely worth mentioning. Poor fellows, they have dearly earned their honors in talent, work and discomfort!

Nothing surprises them more than to hear of the arrangement of work, salaries and luxury of equipment of American organ loft workers.

Bach is M. Pierné's musical god for organ. He thinks he loves best his pastorale and fugue in A minor, but "Ah, il n'importe que, j'en aime tellement!"

Bach is the "bread with the coffee" of music, the most "colossal exemplary, correct, finished and intellectual of them all." He insists on the music being played very slowly and majestically; says in no other way can one hear the sudden and subtle workings of harmony and construction.

Of the moderns, Saint-Saëns is by all means his favorite, as an amiable man, a marvelous artist. Personally he thinks him the foremost composer in Paris to-day, and regrets that he is giving up sacred writing for the dramatic. Many of his religious subjects are taken from the Hebrew music.

He likes America very much; is deeply interested in her musical advancement, and hopes before long to pay her a visit. I should not be at all surprised should the organist of St. Clotilde be the next to follow in Guilman's footsteps. He has been twice written to from New York and has been invited to take a directorship there. He regrets that he knows nothing of American composition, and wishes the composers would send their work here. Why not? Why not indeed? The French are very amiably disposed. Now is the time for American merit to make a hit here, to show Paris what American thought is feeding upon musically.

He thinks French music is "going well," is glad they are coming to fully appreciate Wagner, whom he worships. There are many young musicians here, he says, the outgrowth of the Conservatoire, who are the hope of the French future and are well worthy of the trust. He thinks America ripe for a conservatoire proper and should have one. He mourns the lack of a preparatory conservatoire in Paris, saying truly that much talent is excluded by the extreme difficulty of admission, that one must be a great genius or a great artist who would enter—and where is such to be fed if not at a younger branch? Il a raison.

He also deprecates the music teaching in the convents here, where the lesson is given to twenty pupils at the same time in the same room, each one playing a different piece.

"It may be an excellent form of penance for the poor nuns, but is disastrous to music and ear."

"Just across the Seine," the centre of the Faubourg St. Germain (Fobourg St. Germah), the core of Parisian aristocracy, in vicinity of Eiffel Tower, Napoleon's tomb, the Champs Élysées, Place de la Concorde and the Seine, it is well indeed that the bomb thrown in the Chamber of Deputies did not do its full work the other day, else there were to-day no Sainte Clotilde to write about. Within a bomb's throw of the fated building, the grand old church would doubtless have shared to some extent the disaster, had gigantic masses of the gigantic edifice been blown skyward.

The entrance to the organ loft is from the outside porch of the church—and such an ascent! Equally high with St. Eustache and equally winding it is not equally dark. If the steps of the latter were "fish dishes" these are but the plates on which to serve the viands—just room for two feet and no chance of missing one who might be descending meantime. It terminates in a light square unroofed stone court adorned by four broken-nosed stone statues of saintesses and a defunct music stand.

How Paris does adore those huge mutilated stone women! The sight of one of them is enough to drive a man to drink, yet half a dozen may be seen gazing in wrapt ecstasy in

front of one of them at every corner of the city. The directions in which mentality will go when well steered makes a study for an untouched observer.

Well, this hopeless stone court opens directly upon the blower, busy with his work; but polite as a prince just the same; and strains of most touching, trembling beauty are oozing up through a dark cellarway. Three steps down to the right you are blocked on three sides by carved wood as invincible as the spirits of the martyrs. The fourth yields a view of a gray, cold cave filled to the doors with the most unhappy looking set of people, still as death, regarding the silent manipulations of a couple of draped figures before a starry altar.

Peeping around the door knob you meet a grand smile, as from a schoolboy found out by a schoolmate. He does not mind the absence of a few bass chords lost by stretching out a left hand of hearty, jolly welcome. The smile dies over a stiff little chair at his side, and the trembling pathos of beautiful harmony is continued. "Bourdon 16, clarion 6, oct. 2; bourdon 18, trem. 32, p. au pied," reads the combination, and one could but wish it might never change. The sonority is more like that of Widor's organ than any of the others, and a "Planchon" instead of a mass is being given. A lamp the size of a tumbler, containing a light the size of a match, illuminates two very small trim feet, "bien chaussés," and in one of the most plaintive turns the owner grooves that the "courant d'air en haut" is enough to kill a man. He has improvised everything this morning, easily as it is told, but promises a "Bach treat" in the near future.

#### EARNST AMERICAN STUDENTS IN PARIS.

Mr. Alex. Zenier, of Wisconsin, later of New York, is an enthusiastic organ student, pupil of M. Widor. In New York he studied piano with S. B. Mills and organ with Mr. Fred Archer, an Englishman, an interpreter of rare merit, profound student of organ and musical literature. Amongst his valued friends were Mr. Francis Fischer Powers and Mr. Edward Mulligan the organist, and every word in regard to them is eagerly welcomed by him every week in THE MUSICAL COURIER.

Mr. Zenier played organ at seven years of age. His classic instinct was first indicated by a sincere interest in classic musical literature, and his musical library at present is rare as it is valuable. His standard was thus safely set and growth the inevitable result. In company with a musical friend, even before leaving the West, he had already benefited Music and her friends through a series of historical recitals, in which the lives of Beethoven, Bach, Händel, Haydn, Mozart, Glück, Hummel, Schumann, Corelli, Scarlatti and Palestrina, whom he styles "the saviour of mediæval mass," were studied, and illustrations given from their works. Even symphonies were given, and in the more ambitious chamber music the young musicians did not hesitate to send to larger cities than their own to find the best string artists. He was also a successful orchestra leader.

Among the works which have been of paramount benefit to Mr. Zenier he names Grove's Dictionary, "Lives of the Composers," Naumann's "History of Music," Hawkins' English "History of Music" and Fétis' French "History."

He was organist of Dr. Storrs' Church of the Pilgrims, now in the excellent hands of Mr. H. R. Shelley, and was always a strong opponent of the secular in sacred places.

While filled with desire for the higher musical development Mr. Zenier had sense enough not to come abroad till fully equipped to derive its full benefits. His mind was well stored with musical knowledge; the fundamental principles of both piano and organ were mastered; harmony was studied (in the meagre way in which we pick up its hard crumbs); he had gained a good knowledge of French, and he had saved plenty of money—not half enough, but enough, which means *three times what you expect to spend in Paris*.

He is here to study registration change, composition, but more especially to study Bach style. He takes two lessons a week, each on organ, from M. Widor at his private studio, Rue L'Abbaye; composition from M. Lavignac, teacher in

the Conservatoire. He hopes to remain here two years longer.

The first thing he became conscious of as a student here was his vague groping after but absolute lack of fixed standard. At home each man was a standard unto himself, with as many followers as he had power to attract. Here the standard is fixed by the unchangeable laws of Art, passed down from generation to generation. He found Art's laws invulnerable, her subjects united in their following.

Again, he found that, with all his care and zeal, he had not the smallest conception of the value of detail, not the smallest sense of the importance of small things. He, slurred and slighted, was both blind and deaf. Reading well at sight, he read but half what was written and saw nothing of the unwritten perspective. He was stopped at every chord, made to think at every line.

"Put yourself in the circuit or you cannot have the message!" was his first admonition. "Put yourself in the circuit!" a lesson in itself. He was taught that he must think Bach before he could play him, that he must know what instruments Bach had in mind—nay, what instruments were not then invented—to carry out the color in his mind. For the first time in his life he realized that genius was indeed "the capacity for taking pains." For illustration of this see letter on "Organ Study in Conservatoire," in MUSICAL COURIER December.

He found his knowledge of piano a great aid in organ development (more of this anon from the masters). He is at present occupied with Peters' edition of Bach, that and Breitkopf & Härtel editions being the books of the Conservatoire here. In composition he is going through the Palestrina "Planchon," with its classic arrangement of varying "do," added to the intrinsic perplexity of harmony, "enough to break one's head!"

For practice he has in his room the "pédalie," or pedal piano, differing from ours in having the pedals totally separate from the piano, adjusted on a distinct set of strings and tuned in accord. This is, I believe, a new invention. He pays for this 85 frs. a month, rates for the ordinary instrument being from 13 to 25 frs. His lessons are at a rate of 25 frs. each, his expense for living (treated elsewhere in city papers) three times what he expected, his discomforts many, his labor unremitting, and all the benefits of Paris life, save in an educational way, nil. He knows of greatest distress among pupils here but badly supplied with money, and claims that without a knowledge of French one loses one-half the value of the lesson.

I beg of New York, as a favor to herself, not to let Mr. Zenier pass through when he returns, but to keep him there—a sincere representative of the Bach school.

FANNIE EDGAR THOMAS.

P. S.—I want to congratulate Mr. Victor Herbert, Mr. Victor Harris, Mr. Wm. C. Carl and Mrs. Charlotte Welles-Saenger on recent splendid achievements.

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**Siena.**—During the carnival season a new opera, "Admeto," by Marescotti, will be produced at Siena.

**Mannheim.**—At the third Akademie concert at Mannheim Mrs. Clementine de Vere-Sapio appeared with great success in an air from Händel's "L'Allegro" and in the "Ophelia" scene from "Hamlet."

**Dresden.**—At the third Symphony concert of the Royal Orchestra, Dresden, December 1, the novelty was the MS. overture to "Sappho," by Carl Goldmark. It is said to be interesting, and to make great demands on the performers. It was well received.

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## A New Opera by Bruneau.

IN an article published in the "Journal" a few days ago, Emile Zola introduces, in his own precise way, the author of the celebrated, if still discussed "Rêve," and the composer of the present triumph of the Opéra Comique, the "Attaque du Moulin," Alfred Bruneau—remember the name; if I mistake not, you will hear it long and often.

I return for a moment to the Zola document—the word is not too strong, for all the man writes is too living, too human and big, to be laid aside easily, even by his enemies. Zola says that to Rossini was attributed the playful boast that he could write a dramatic opera with the text of a newspaper's fourth page advertisements. In those days a musical score represented so many bravura airs, duets, trios and finales. Zola thinks that the present day gives the largest interest to the story, to the humanity of the situation, of the scene and its speakers. In three weeks, he adds, skillful brains should turn out perhaps a good poem intended for musical development, while the labor of the musician, however gifted, requires months and even years of reflection and care.

True, posterity remembers the musician, and forgets the story teller; as Zola concludes, justice always comes to the rescue. The writer thinks that the only true way is for the musician to become his own poet. The new school develops the action with the music—there must not be "two fathers for the child of one heart and brain." Zola tried to persuade Bruneau of the truth and necessity of his doctrine; but to no purpose—fortunately for us anyhow, and for the musician too, I am certain.

Zola is a brave man. Ambitious he is, but with such strength and tenacity that he finally overcomes all obstacles—even the ill humor of his rivals. Wagner, he continues, must be accepted with his new ways, and followed, but with the superiority of French genius, in a human sense; the departure must not be with Wagner, but from Wagner. Everything must step onward and forward, and the truth lies in the degeneration of the lyric drama, in the real presentation of our every day misery and joy, in the people living with us and among us—dressed in silk, in gold and velvet, if you will, but with a soul and mind. Let a profound cry come from humanity, even on the operatic stage. "Ah," Zola cries, "if you could touch our hearts, the true source of tears and mirth, the colossal Wagner himself would become pallid on his symbolical pedestal. Life, life everywhere, even in the infinity of song." To conclude, Zola thinks that Mr. Bruneau almost realizes the dream. This letter was written before the première. Now the public has spoken in frank admission of the glorious fact.

The "Attaque du Moulin" is a conscientious, noble work, in which the poem and the song run together, one completing the other. It is not servile, but full of enthusiasm, with surprising solidity of inspiration and musical workmanship.

Mr. Bruneau was a pupil of Massenet. There is very little trace of his guidance in the present score. The story given to him is a short episode of the war of 1870, as imagined, and published by Zola in the "Soirées de Médan." The scene of action for the opera was most suitably carried back to the Revolution.

The miller "Merlier," the mayor of Rocreuse, is a widower, living with his only child, "Françoise," a pretty girl of resolute will, who quietly informs her father one summer morn that she loves a Belgian soldier, "Dominique Pinquer," who has come nearby recently to cultivate a bit of land inherited from some distant relative. The father, wishing to know the young man better before giving him his only treasure, decides to employ him to work in the mill, and in the first act the solemn betrothal is being celebrated.

The young girls come in with clusters of flowers and branches of golden wheat, and the fiancée is asked why

she loves and how, and then the happy suitor tells his love tale, too. It is a pretty scene. When the party sit down to the banquet the village drummer suddenly appears to say that war is declared. Terror chills every heart, and the old servant, "Marceline," who has lost two sons on the battle field, sings of the bloody horrors of strife with energetic despair.

In Act II. the dear old mill has been through a terrible siege. Brave "Pinquer," although a foreigner, defends the mill with the soldiers; thus, when the enemy comes he is found gun in hand, and all black with smoke. The officer bids him conduct them through the forest. "Pinquer" refuses, and so is condemned to be shot on the morrow. Through the open window, tearing aside the thick ivy, Françoise appears. She tells him he must fly at nightfall; that by the river stream stands a sentinel, and thrusting a knife in his hand she shows the road to safety. Outside the song of the sentinel, a poor young lad, who knows not why he comes or why he fights, makes one's heart ache.

The fellow is killed, and "Pinquer" is free; but in Act III. "Father Merlier" is obliged to take his place. The heroism of "Françoise" has implicated her father.

Act IV is the struggle of the miller to persuade his child and "Pinquer," who has returned full of uneasiness and ignorant of the situation, that all is well and no danger awaits him if his future son-in-law will only go. He consents only to return with the victorious French regiment, and the enemy flies, dragging away the father. A shot is heard behind the scenes, and the old man pays the tribute to his devotion. The last moments are all tenderness, and full of sad emotion. Between the destiny of death "Françoise" still finds hope and courage in the love of her future husband, and in the devotion of "Madeleine." The poem is a noble one.

A short prelude descriptive of the country of peaceful scenes, introduces the raising of the curtain, when a musical dialogue, so to speak, carries us delightfully and with melody—mark the word—to the chorus of the maidens who accompany "Françoise." It is simple, not studied out by rule and reason, as one might build a house; spontaneous, with the rare discretion of tact and intelligence. The orchestra—superb throughout the entire evening as far as regards impeccable execution and a delicacy, a variety and power of modulation found only with Mr. Danbé at the Opéra Comique—is constantly interesting, intelligent to the situation and descriptive to its feeling. The atmosphere is observed, and with emotion and truth.

The declaration of war gives to "Marceline"—Delna—a grand opportunity of tragic declamation. This marvelous singer of nineteen years, with a wealth of voice beyond all imagination, has developed into a tragic actress of rare value. She is faultless now in every respect.

Act II. follows an intermezzo of exquisite beauty. It is descriptive of war, and as varied and as true as the resources of the orchestra could give to a composer of talent. The crescendo of the strings, the rolling, beating drums, the attack on the mill, the subsequent strife and finally the hush of despair of ruin. I like far less the melancholy song of "Dominique," but the love duet is superb. It is not easy work to tell the old story in new ways.

Fault has been found because the sentinel sings. Why should he not? Something, everything, perforce must be sung in opera. His notes are sweet, and the young tenor, Clement, meets with immense success. The music of the last act is full of pathos, the farewell of the father to "Marceline," when he bids her lie to save his child's happiness, their farewell, is all charming and faithful to the text, and to its full dramatic meaning. The opera is destined to be heard everywhere, and, I think, with happy results.

It is magnificently sung and acted. The stage presentation is of course perfect. Carvalho is a master of reputation in that line. Bouvet is the miller. The character was certainly well defined, but the artist, the singer,

the actor filled in the lines with shadow and sunshine, and with that art that makes all appear so simple and so easy. What thorough pleasure it is to listen to such interpretation!

I have spoken of Miss Delna, but I would fain add more in deserved praise. "Françoise" was given to a new comer, and not to a Conservatoire pupil. I am told Leblanc is a remarkable actress, if appearing on the stage for the first time. Repose will come later, and perhaps spoil all. The soprano lines are fearful in tessitura, and nothing can be left undone—every word must be spoken, no slur can deceive the ear or modulate the tone to harmony. Sometimes the notes seemed sharp in contrast to the organ volume of Delna's voice, perfect in all its register. But it is a good début, with promise for the future.

Verguet does not look the lover, and he seemed quite operatic in his studied repose. The purity of his voice cannot be denied, however. All the minor parts are wonderfully sustained, giving every sort of satisfaction to the most troublesome expectation.

It is something to see people laugh and cry at an opera as they would at a good play, and now I am not going to say anything at all about the change between the "Rêve" and the "Attaque du Moulin," when the very name sounds homespun and freshlike. The "Rêve" is mystic, as it should be, full of prayer and religion; the second opera of the composer is all movement, the battle of passion, struggle and fear. The composer followed his poem, and he did wisely and well, with a result that doubtless annoys his enemies and a few of his personal friends.

In the gossip of the foyer, Mr. Carvalho was said to call the opera his "New Faust," with the garden scene and its battle ground. Probably the manager said nothing at all, for he is wise always—even under the most scientific cross questioning—but he does know of the Bruneau-Zola gold mine found, and he knows too with the old instinct, familiar to a veteran manager, that the word battles of newspaper columns are all conducive to repute and its paying result.—L. K. in the "Times"

## About Small Voices.

Editors Musical Courier:

KINDLY allow me space to explain myself a little more fully on one point.

I am accused in the Christmas number of THE MUSICAL COURIER of not quoting all that was necessary from Mrs. d'Arona's article of November 8. This I will leave to those interested for comparison. However, I certainly cannot be accused of quoting, as from that article, something that was not said.

From the quotation signs used in the article of December 20, it will be thought by those who have not read my letter closely, that I said, "Lamperti was not all he is said to have been, because he had a voice too small (*sic*) to use in grand opera." Neither I nor this writer ever said anything of the kind.

The same writer in the issue, November 8, did say "Lamperti \* \* \* should from his justified eminence be followed as authority in all points of a well tried method of singing, although in possession of too small a voice himself to use outside of teaching."

This evidently means, if it means anything, that his voice was not powerful enough to use in public, but only for a small room, merely for example (?). This is just the point for which I contend; singers who do not possess volume enough to be heard in a larger room than a parlor do not use the voice correctly. Nature has given everyone a throat, larynx, palate—in fact all the vocal organs—made upon the same principle; there may be deformities; there may be weak lungs; but there are very few people, if any, having the knowledge and ability to breathe correctly; to open and relax the throat; to properly direct the sound-waves in the mouth, who cannot produce a voice of such volume as to fill an ordinary concert hall

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with resonant tone. Most undeniably some will have more powerful voices than others, but a weak, thin and penetrating voice (and all very small voices have these qualities) comes from a bad method.

Not all powerful voices are good; but all truly musical voices are voluminous, I would rather say resonant. A small voice is synonymous with a thin, squeezed, hard or pressed voice, caused by a wrong use of the vocal organs.

I agree that the size of the larynx and throat has much to do with the amount of volume that may be developed. There exists not such a great difference among vocal organs as to account for these so called very small voices. For that reason, when we hear for instance an able-bodied man exhibiting what he is pleased to call a "light lyric tenor," who has to stretch his neck and stand on tiptoe in order to produce a thread of tone which might reach across a drawing room, but never could fill it; does it not show a false use of the vocal organs? for it very often happens these same singers have a large larynx.

Musical tone power, voluminousness, resonance, can be developed from all healthy vocal organs, and I think all musicians will agree that a voice having this cannot be called a "small" voice.

Again I will say a voice too small to be used outside of teaching is not consistent with a finished singer or a great teacher.

It is highly laudable in that writer to wish to "educate a person" through the columns of THE MUSICAL COURIER, and I will admit that it is difficult.

I shall remain resigned, however, as I have received such excellent instruction under that thorough artist, Mr. Max Treumann, who I sincerely believe, has no superior as a teacher. (And I may add in parenthesis, that I had studied with several so called famous teachers—who by the way were not finished singers—who all pursued false principles of the use of the vocal organs; so that I was continually meeting with discouragement and unsuccess.)

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**Naples.**—The new Mercadante Theatre at Naples opened December 6 with Saint-Saëns' "Samson e Dalila."

**Mantua.**—A new opera, "Halte! Marche! En Avant!" by Guerrieri, has had great success at Mantua. The libretto is by the buffo Carbonetti.

**Wagner and Bellini.**—The "Cronaca Wagneriana," of Bologna, lately republished a letter in which R. Wagner expresses his admiration of Bellini, and now gives the following curious advertisement:

"Saturday, 11 December, 1897, there will be represented for the first time for the benefit of the undersigned,

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### Vienna Letter.

VIENNA OFFICE THE MUSICAL COURIER, VIENNA, December 16, 1898.

It seems very strange that an institution like the Imperial Opera should not feel the necessity of providing understudies for all the principal rôles in leading operas.

This neglect has often been the cause of countermanding a performance at the very last moment, thereby causing a great deal of annoyance to the regular subscribers and others.

The Opera has a very large stock company, some six or seven tenor soloists, an equal number of baritones and basses, and an even larger amount of sopranos and contraltos.

With such an array of artists there is no reason, as far as I can see, of constantly substituting other operas for those announced to be performed. Last week alone sudden changes happened no less than three times.

The "Mastersingers" was to have been sung on Thursday evening last, but on account of the sudden indisposition of Felix who sings "Beckmesser," "The Golden Cross" was substituted.

So instead of hearing Wagner I took myself to the Carl Theatre, and heard an excellent performance of "Miss Hellyet" by Boucheron-Andran. Miss Méaly took the title rôle and achieved a genuine success.

This lively young lady, of prepossessing appearance, sings and acts like a born actress, having the decided advantage of being much younger than her rival, Mrs. Montbazon.

Mr. Tauffenberger as "Pucardas" was excellent, handling his lovely tenor voice with rare skill and good taste.

The trio at the end of the second act, in which he is assisted by Mesdames Demoulin and Mette, had to be repeated.

The same comic opera, which did not take at all, when brought out at the Theater an der Wien, was most enthusiastically received by an overcrowded and fashionable house.

At the Theater an der Wien there has been a revival of Millöcker's "Enchanted Castle," a comic opera which has not been heard here for a good many years.

The composer himself conducted on the first night and came in for a rousing reception, showing that he is as popular as ever. The leading parts were taken by Messrs. Girardi, Joseffi and Spielmann and Mesdames Lejo, Biedermann and Frey.

Mr. Spielmann, who generally acts as understudy for Streittmann, is a gentleman who has a tenor voice which rivals that of his better known and more popular superior. Joseffi always sings like the true artist he is, and of course Girardi is just as funny as he can be.

Instead of "Pagliacci" and "Cavalleria Rusticana" tonight, we will have "Rantzen" and "The Puppenfee" at the Opera, and the former operas will be heard on Sunday next, when Paula Mark, it is to be hoped, will have entirely recovered from her severe indisposition. Grengg, the basso, was unable to appear in "The Merry Wives" on Friday last, and Mr. Reichenberg sang "Fallstaff" on this occasion. The management of the opera did its best to provide a substitute for Miss Mark for to-night, and telegraphed to the various representatives of "Nedda" in Buda-Pest, Prague and Breslau, but were unable to come to terms in either cities.

Mrs. Abranzi, of Buda-Pest, who sang "Nedda" during the engagement of the Sonzogno Company here last summer, may possibly be heard in this rôle next week; also Miss Rosen, of Breslau.

Winkelmann intends spending his vacation in February in Italy, and will not sing, as he usually does, in his native

city, Brunswick. He will only sing three times in the new opera "Mirjam," and then Andreas Dippel will take the part, provided the work is a success and remains on the repertoire. The program at the Opera this week was as follows: "Rantzen," "Rheingold," "Martha," "Marriage of Figaro," "The Jewess," "Fidelio" and "Aida."

\*\*\*\*

Bellincioni and Stagno left for Graz, where they inflicted their program of "new" Italian songs on the natives of that lovely city.

From there they went direct to Florence, where they opened their two months' engagement on Thursday last in "A Santa Lucia."

The third soirée of the Hellmesberger Quartet came off on Thursday last with the following program:

Quartet, G minor ..... Haydn  
Trio, B flat major, op. 7 ..... Beethoven  
Piano, Franz Zottmann.  
Quintet, A minor ..... Goldmark  
Second cello, F. Weidinger.

The pièce de résistance proved to be the Beethoven trio, in which the club was ably assisted by Zottmann, a talented pianist of local reputation.

The next concert takes place February 8, when Marie Baumayer will assist in the Brahms' quintet, F minor.

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Franz Ondricek gave his second concert on Thursday evening and had the assistance of Prof. Anton Door, the pianist, and Miss Bratanitsch, a contralto and pupil of Rosa Papier, who on this occasion made her first public appearance in this city and scored a great success.

Ondricek played Tartini's "Teufelstriller" sonata, Ernst's F sharp minor violin concerto, Beethoven's "Kreutzer" sonata in company with Door, and accompanied by Sigmund Grünfeld he was heard in the "Meditation" by Weiss and Paganini's "Witches' Dance," Alfred de Séve's irresistible solo.

In all of these selections the great violinist again manifested his marvelous ease of execution in the most difficult passages and charmed all by the beauty and richness of his tone.

There will be another, probably the last, recital on Thursday next, when Ondricek will play the Mendelssohn concerto and other solos, of which I shall speak in my next.

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A young lady, Helene von Weychert, of Warsaw, who comes highly recommended by musical authorities of her native city, was heard in a song recital on Wednesday last, on which occasion she had the co-operation of Marie von Wonsowska, the pianist, and Hans Cesek, accompanist.

Miss Weychert did not quite meet the expectations which had been raised, inasmuch as she has not got her voice, which is a high soprano, under full control, and does not sing with the freedom and ease which mark the true artist.

With some time spent in conscientious study, however, and avoiding the unpleasant habit of a tremolo, which on this occasion considerably marred her efforts, the above mentioned defects may readily be conquered.

Miss Weychert sang the aria by Gluck, "O del mio dolce ardor;" three lovely songs by Tschakowsky, "Pourquoi," "Wiegenlied" and "Pimpinella," and some unimportant songs by Moninszko, Tosti and Bizet. Miss Wonsowska was heard to the best advantage in Faderewski's "Legend," Moszkowski's "Capriccio E major" and Paganini-Liszt's "Campanella." It seems strange how much more frequently you meet with Tschakowsky's name on programs since the great composer passed away than during his lifetime.

It would appear that artists were aware of their neglect in singing and playing the Russian composer's creations,

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and are trying to make up for their oversight now that the great man is gone.

Is it really necessary for a great composer to die in order to popularise his works?

It would almost seem so.

The program of the fourth Philharmonic Concert was as follows:

Overture, "Genoveva".....Schumann  
Peer Gynt, suite No. 3.....Grieg  
(First Performance.)  
Praeludium and fugue.....Bach-Abert  
Arranged for Orchestra.  
Symphony, E flat major.....Z. Fibich  
(First time.)

The concert opened with a magnificent performance of the "Genoveva" overture and introduced two novelties, performed for the first time at these concerts, Grieg's suite No. 3 and Fibich's symphony.

This new work of the Norwegian composer is very much like the first one, bearing the same name, and consists of four movements: "Brautraub," "Arabian Dance," "Gyut's Return" and "Solvejg's Song." It is, however, not nearly so interesting as its predecessor and without a suitable finale. The orchestra gave a very brilliant rendering of the suite and Dr. Richter was enthusiastically cheered.

Fibich's E flat major symphony, is a fine composition, fitted out with a rich, almost luxurious instrumentation, but as a whole, discloses more color and brilliancy than new ideas or depth of feeling.

The third movement, an adagio, seemed to call out more enthusiasm than any of the others, although it appeared to me the least important one.

The third number on the program was the C sharp minor prelude and fugue, from the "Wohltemperiertes Clavier," Vol. I., No. 4.

J. J. Abert has taken the C sharp minor prelude, and the G minor fugue, and changed both, ad libitum. In the fugue, there appears a "choral," likewise one composed by Abert, between the prelude and fugue, for brass instruments.

All in all this new "arrangement" is one of the poorest specimens of its kind, I have ever heard, especially when you remember the splendid instrumentations of some of Bach's works, arranged by that excellent Viennese artist and viola player, S. Bachrich, of Rosé Quartet renown.

I have been requested to intimate to THE MUSICAL COURIER that there will be twenty-five Wagner performances in Munich during the summer season of 1894.

"Tristan and Isolde" will be given on Wednesdays, viz., August 9 and 29; September 5 and 19; October 3.

"The Meistersinger" always on Sunday. August 19; September 2, 16, 30.

"Rheingold" on a Saturday. August 11, 25; September 8, 22.

"Walküre" on Sundays. August 13, 20; September 9, 23.

"Siegfried" on Tuesdays. August 14, 28; September 11, 25.

"Götterdämmerung" on Thursdays. August 16, 30; September 13, 27.

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The well-known local composer, Oscar Strauss, one of the most promising of young talents, has composed a song, "Marietta," dedicated to and sung by Carl Streitmann.

The eighth concert of the Vienna Popular Quartet for classical music presented Haydn's quartet G major, op. 54; songs by Schumann, Liszt and Brahms, sung by Miss Lichtenfels, and Beethoven's piano trio, B flat major, op. 93, the pianist being Miss Bibl, a daughter of the well-known court organist at the Chapel Royal. Miss Gabriele Wietrowsky, who was to have appeared as soloist at the last Philharmonic and played the Brahms' violin concerto, cancelled her engagement on account of overfatigue.

August Stradal, the well-known pianist and favorite pupil of Liszt, was suddenly seized by a fit of delirium and had to be conveyed to the General Infirmary, where he now lies in a precarious condition.

This happened last Thursday, just after the pianist had finished his daily dose of eight hours at the piano.

Stradal will be pleasantly remembered as having been the piano soloist of the Bösendorfer exhibit at the late

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\*\*\*\*\*

Richard Epstein will make his first appearance this season on Thursday next, when he will play with Franz Ondricek the Beethoven sonata in C minor.

At this same concert Mrs. Gutman, the wife of the impresario Gutman, will be the soprano soloist.

The Russian Vocal Choir, Nadina Slaviansky, which has recently appeared in Germany, France, Holland and England, will give a concert here January 3.

Miss Ethel Sharpe, pianist, and the great 'cello soloist Popper are advertised for concerts in January next.

Marie Renard, the excellent and beautiful soprano of the Opera, is studying the part of "Nedda" in "Pagliacci" in Italian, and will sing this rôle during an engagement at the Royal Opera in Buda-Pesth some time in April next.

Materna wrote to Director Jahn yesterday, and apprised him of her return to Vienna in March. September next she will again be heard at the Opera, where she has been sadly missed since her departure for America.

Considerable anxiety has been expressed in local papers as to the whereabouts of Bandmaster Ziehrer, who left early in May for Chicago, but since the closing of the World's Fair had not been heard of. To-day the "Neue Freie Presse" published a program of one of his concerts at the Grand Opera House in Philadelphia, where this very popular conductor has been concertizing; also a cable in which he announces his departure from New York on the Lahn yesterday.

I close my weekly epistle, wishing all my friends a Merry Christmas, a Happy New Year and continued success to THE MUSICAL COURIER.

RUDOLF KING.

## The True Source of Vocal Power.

HALLER, HARLESS, OERTEL, MERKEL, ROSSBACH, BENNATI, SANTINI.

THE writer confidently believes, after prolonged and industrious search, that the source of the extraordinary, the marvelous power, and bewitching quality which the human throat is capable of producing has never been discovered or even suspected. Certainly no hint, however distant, has ever been discovered by him in any available work in English, German, French, Italian or Latin. A century ago nearly all discussion of the vocal topic was in Latin, the exceptions being Mancini, and still earlier, Tosi, neither of whom wrote one word of valuable physiological advice.

Haller was, perhaps, the most celebrated of the writers in Latin; but, by more recent light, his physiological knowledge has been shown to be thoroughly unreliable. He actually declared that he saw with his own eyes the diaphragm rise in the chest when it contracted.

The only distant hint at the truth I found in wonderful Harless, who even anticipated the much lauded stroboscopic experiments of Oertel, whereby, mirabile dictu, the to-and-fro motion (vibration) of the vocal chords may be followed by the eye as plainly as the waving of a finger from one side to the other. It is no wonder that Oertel overlooked his predecessor, for Harless' article on the voice had been simply buried in a quarterly magazine, the whole six years' existence of which I was obliged to purchase to obtain this single essay. It was more than 200 pages long, and so closely printed that it exceeded in actual reading matter my "Physiology of Artistic Singing" of 334 pages. The exactness of Harless in all his experiments is most extraordinary. Some of his machines are much more complicated than a piano.

That this savant wrote also an equally important work on hearing (Das Hören) makes his judgment in this matter of even more importance; for the question is partly an acoustic one.

Harless stated plainly in one of these two essays that the power and quality of the human voice depended not so much upon the vocal chords or the larynx as upon the state, the condition, of the parts surrounding the larynx (Adam's apple).

This is the truth. When the larynx is detached from the

rest of the throat the sound produced is about the same in all cases. I certainly found them nearly identical in a child of ten and a woman of mature years. Blowing between two strips of rubber sounds about the same. And it may be strictly reasoned as well as proved by experiment that the mere stretching of the chords would only change the pitch and slightly smooth the quality. Indeed, Harless, Merkel, Wyllie and myself have produced from one to two octaves of tones with little change of quality or power.

"The state or condition of the parts surrounding the larynx," but what kind of parts are these? Are they of bone, cartilage, tendon or muscles? They must consist of one or more of these sorts; now which is the one most subject to change of state? The muscles alone; and it would be a welcome discovery to find that the larynx was, in truth, largely invested by muscles.

In strict fact, it is wholly surrounded by muscles. Its nearest neighbor of the other sorts is the bony spine behind it, but from that it is separated by a thin muscle, the inferior constrictor. There is, indeed, the cartilaginous windpipe below the larynx; still, all its effect upon the tone would be shut off by the closing together of the vocal chords. Rossbach, in order to discover the possible influence of the chest, which, in his day, was supposed by all to resonate the voice, immersed a man in water to his chin but could find no shade of difference from the tones produced on terra firma. However the voice might sound to a supposable ear inside the chest, the difference could not possibly be heard outside.

Muscles are subject to change through contraction, which makes them tense instead of loose and slack. Suppose the vocal chords were vibrating, they would cause the larynx to vibrate, and also all muscles connected with the larynx if those muscles were tense.

To illustrate very simply: grasp two opposite ends of a strip of cloth but let it hang loosely; shake one hand a trifle to and fro; only the part nearest the shaking hand will be moved. But if you stretch the strip tightly it will be shaken throughout its whole extent.

This applies with exactness to the vocal material. The vocal chords jar the larynx into vibration. In all singing the larynx is bound firmly to the horseshoe bone just above it and this bone (the *hyoid*) must also vibrate; to the same bone along its entire length is attached the lower end of the tongue; and now a body of large extent has been found, presenting an extensive surface. The simple illustration of the cloth now applies: If these tongue muscles are not contracted they will be loose and flabby; only a small portion of the surface near the vibrating bone will be shaken. When, however, the muscles contract and render the tongue tense a very great extent will be jarred simultaneously with the bone, and vastly greater waves of sound will be started by these jarrings or vibrations.

Probably by skillful control not only the whole upper surface but also a large share of the free under surface of the tongue may be thrown into assisting vibration. Bennati, nearly a half century ago, shrewdly remarked that powerful voices had large tongues, and mentioned a beautiful and powerful baritone, Santini, who held the tip of his tongue raised and slightly drawn back. Nine readers in ten will find that this position distinctly improves the tone, for it brings the tongue into a favorable position to assume a state of gentle tension. This advice is not given as of especial value, but as a slight indication and as a friendly warning not to follow the almost universal advice to let the tongue rest against or press upon the lower teeth. Many of the greatest singers raise the tip habitually; few depress the surface behind the tip, though that is another instance of widespread instruction.

What other large surfaces surrounding the vocal channel can be brought by muscular contraction into connection with the larynx and into synchronous vibration? The soft palate, for not only do muscles (palato-pharyngei) extend from it downward to the larynx, but others (palato-glossi and a large strand of the superior constrictor) connect the palate with the tongue. Therefore, if all these muscles are contracting, the vibratory jarrings of both larynx and tongue will shape the broad surface of the soft palate also into vibration and add largely to the power and exquisite beauty of the artistic tone.

Now, then, instead of the tiny surface of the vocal

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chords and of larynx above them—not a square inch in the largest throats—nearly the whole extent of the entire vocal channel from the lips to pharynx is thrown into vibration; and it is an acoustic fact that the larger the vibrating surface the larger and also the more full will be the tone.

But how strongly do these principles militate against the very general rules for students of voice: "Relax the throat." "Flatten the tongue." "Expand the palate." Sensations which are the result of legitimate efforts are made to destroy these efforts, or they suggest to teachers advice and practices which surely would destroy these efforts were not the pupil often too instinctively wise to be implicitly foolish.

JOHN HOWARD,  
113 East Fifty-ninth Street.

### Dresden Letter.

DRESDEN, December 10, 1893.

IN the Royal Opera there is not much of importance going on. No novelties have been brought out lately, except a ballet, "Meissner Porcellan," a subject with a sort of historical background, turning upon the invention of the Saxon china. Though the ballet is very costly and beautifully put upon the stage, we have had it almost too often, together with rather unimportant and insignificant "home-made" operas, such as "Zwei Componisten," by Hagen (our orchestra leader at the side of Schuch); "Hochzeitsmorgen," by Kaskel (a Dresden baron); "Evanthia," by Umlauf, in which collection we only miss the over sentimental opera attempt "Frauenlob," by Reinhold Becker, all of which do not draw audiences. One cannot talk of a decline of our famous Dresden Opera, but the fact is that the repertory is somewhat dull at present.

The small "Residenz Theatre" seems to reap the benefit of it, for it is eagerly preparing new interesting pieces, among which I mention Frederic Smetana's "Verkaufte Braut," which was brought out for the first time yesterday with immense success. The small Residenz orchestra, consisting only of a very limited number of musicians, on this occasion almost surpassed itself, as did also the soloists, who in fact are prepared and engaged only for operetta representations. The conductor, Mr. Dellinger, seems to be a man of great musical temperament and magnetism, for he did wonders with singers, orchestra and chorus, to most of whom the higher opera style must be a more or less unknown region. The public at the "Première" was not the standard "Residenz" audience, but it consisted mostly of the Court Opera frequenters, noteworthy musicians, critics and members of the best society. The direction is highly to be lauded for this artistic enterprise, by means of which we are kept in touch with musical doings in other cities, Vienna, Berlin, Prague, Leipzig, &c. Great pity that there seem to be so many reasons to prevent the Court Opera from taking the lead in artistic matters. It ought to have accepted this exceedingly fine work which would have been brought out to a far greater perfection than was possible in the above mentioned case with the modest resources of an operetta stage.

The concert season is not dull; on the contrary, very lively indeed. Lilli Lehmann had equal success this time with her Bungert and Franz evenings as she had last year. Nothing so delightful as to meet with an artist of so high ideals and lofty aims as Lilli Lehmann. In spite of diminishing vocal resources, her musical intelligence and exquisite method allow her even now to carry out her artistic intentions to such a perfection as only very few of her rivals are able to do. The composer, Aug. Bungert, was the accompanist of the first Bungert recital, and Mr. Herrmann, of New York, assisted as an accompanist of high order in her second concert, where exclusively songs by Robert Franz were given.

Marcella Sembrich was heard here on the 20 last month, for the first time as a Brahms' singer, though not to great advantage. Sembrich is the Italian coloratura singer, par préférence, and Brahms' philosophy will probably always be foreign knowledge to her. Rossini, Meyerbeer and Mozart, were given artistically as well as ever, though her voice in some ranges begins to show the merciless influence of time. Sembrich in spite of all that is the declared favorite of the Dresdeners who received her most enthusiastically.

Some days after the success of Mrs. Bloomfield-Zeissler, we heard another pianist, still quite young, Miss Johanna Heymann, who ought not yet to give concerts of her own. In some years perhaps her talent will have grown and ripened so far as to fulfil the promises of the expectations put upon it now.

A soprano singer, Miss Margaret Lengnick, who last year finished her musical education as a pupil of Miss Natalie Haenisch, gave a successful matinée in Braun's Hotel on November 12, and Miss Haenisch herself only a week ago invited her friends to one of her delightful musicales to judge of the improvement of her present pupils. Most of these young ladies have been mentioned in my letters from last year. New to me was a very good alto voice, Miss Dora Koehler, of a strongly pronounced talent and musical intelligence, who gave the mignon aria, "Kennst du das Land," and some songs, delivered with great warmth and artistic fire of execution. A young Swiss girl, Miss

Catharine Hofbauer, with a lovely high soprano voice, well deserves to be mentioned among the best of Miss Haenisch's pupils. Mrs. Fairbanks was heard in songs by Brahms to the accompaniment of her husband, the well known American pianist, Mr. Frederic Fairbanks. Many other names were on the program: The Misses Walton, Jackson, Woodcock, Dünkel, Maltersdorff, Meden, van Wagner, &c., &c.  
December 13, 1893.

"Es geschehen noch Wunder." What nobody believed in more, after such a long adjournment, is a matter of fact since yesterday. Anton Rubinstein's opera "Die Kinder der Haide" was performed here on December 12 in the Royal Opera House under the composer's own baton to the utmost delight of all his admirers and friends. Enthusiasm for the great pianist personally—the composer of the opera—prevailed. He was received with all the honors due to his great fame, and all sorts of tokens of delight were spent upon him. The music of the opera at first hearing gives the impression of being more theatrical than dramatic. The libretto is too much spun out. The work will be repeated on Saturday, when there probably will be more interest concentrated upon the opera itself. Yesterday everybody was under the spell of Rubinstein personally. The house was crowded to the utmost and composer and soloists were called before the curtain innumerable times.

A. INGMAN.

### Dvorak's New Symphony.

To the Editor of the Brooklyn Eagle:

DR. ANTONIN DVORAK is one of the greatest of living composers. After his arrival in this country he discovered that the Indian and negro could furnish ample material for the construction of symphonies and the highest classical forms of composition. He also expressed the opinion that the American school must be based upon these melodies. He has now, by example, led the way. His new symphony, "From the New World," given last week in New York under the direction of Mr. Seidl, according to the critics, proved to be a brilliant illustration of his theory. They wonder why American composers have not entered that field before, instead of going to Germany and Italy for inspiration. Now, what is "Lo, the poor American composer," compared to "Lo, the poor Indian and Sambo of the canebrake"? Look, henceforth, to these dusky sons of music for the lofty themes of symphony and song. Briefly, there is a great deal of bosh in all this.

I will give a good sum for a single pure Indian melody of sufficient merit for symphonic elaboration. I do not believe there is one in existence. A beautiful melody is a flower of culture, refinement and lofty emotion, which must be constructed in accordance with artistic law. Melody is the soul of music, a true inspiration. As for the negro melodies, so-called, most of them were written by white men like Foster, Kneass and others. The genuine plantation songs are mostly a weird, dreary, monotonous monody. I have not heard the new symphony. It is doubtless a great and beautiful work, but I venture to say that there is not in the entire work a pure unadorned Indian or negro melody. If there is it is so hidden beneath the glitter of the composer's orchestration as to really have no existence to the ordinary hearer. As to the folkslieder of the European people, the case is very different. They are not barbarous. They have all felt the higher environment about them. There are true, distinct, national characteristics in the songs of the people. Let us draw a line at the proper place. Music is of that intangible, indefinite quality which lends itself in the hands of the true composer to illustrate in its own way every language and theme.

How masterly has Longfellow shown that in his art in the "Hiawatha." He nowhere quotes the sagas and legends according to Indian poetry, but always ascends

into the exalted realm of his own imagination. This is what Dr. Dvorak has undoubtedly done in his symphony. Warwhoops and barbaric orgies are not good things to make symphonies of. Our young critics seem to be oblivious of American musical history. It is probably regarded as a barren field. It is said that this symphony is the first instance of the use of native themes for symphonic purposes. In 1878 I gave the "Hiawatha" symphony in Brooklyn. According to the verdict of a large audience, the press and profession it was a distinct success. Later it was given by the Brooklyn Philharmonic, under Mr. Thomas, with similar results. Selections from the same work have been produced occasionally since. I explained in the program at that time that I had only designed to illustrate the poem musically. In planning the work I became convinced that it was futile to attempt the realistic. I did not try to produce the Indian in war paint and scalping knife, but simply the spirit of the poem.

Later I gave the Emancipation symphony, producing necessarily the negro element after the same manner. I speak of this to inform the critics that Americans have not only availed themselves of native subjects, but have treated them in the only reasonable and legitimate manner. Doubtless Dr. Dvorak has written a great work, reflecting the spirit of the Indian and negro, but he will have to abandon the idea that they are the foundation of the American school. Happily we are not without higher themes. Our forests, mountains, cataracts, our grand history and daily life, offer most abundant sources of inspiration for the composer's pen.

E. C. PHELPS.

24 Greene avenue, December 19, 1893.—Brooklyn "Eagle."

### A Complaint.

LEIPZIG, December 14.

Editors Musical Courier:

WE have just read in your columns a certain criticism on a Leipzig artist, Mr. Rudolph Zwintscher, who is this year giving a series of concerts in the old Gewandhaus in this city.

The criticism above mentioned has created much remark—on account of its untruthfulness—among those of us who were present to witness the success of the young artist, and especially since we had read the very favorable articles in the Leipzig newspapers, the value of whose musical criticisms is well known.

It is not our purpose to enlarge upon the undoubted merit of the artist. We simply desire to inform the American musical public that the unfavorable criticism on Mr. Rudolph Zwintscher is entirely unjust and untruthful.

Very respectfully,

SEVERAL AMERICANS.

**Paris Conservatory.**—The Paris Société des Concerts du Conservatoire began its sixty-seventh season on December 10.

**Organ for Oberammergau.**—Some time ago a subscription was opened to present an organ to Oberammergau for use at the Passion play there. The instrument is now completed, and already in use. The formal "dedication" will take place next year on Saturday, August 26, the birthday of King Ludwig II., on which day Professor Hieber has consented to give a recital upon the organ.

**W. Kuhe's Birthday.**—On December 10 Mr. Kuhe reached his seventieth birthday, and received many congratulations at his residence in Elm Park Gardens, London. Mr. Kuhe is a native of Bohemia, and he has written much piano music of a brilliant and pleasing character. A subscription list has been opened with a view of presenting a testimonial to this well-known musician. The reception in honor of the day was attended by a large number of eminent musicians, and among others by Messrs. Paderewski, Sarasate, Randegger, Albanesi, Naschütz and Otto Goldschmidt, Sir J. Barnby, Messrs. Santley, Cowen, Borwick, Salmond, Oudin, Brereton and Felix Moscheles. Sir Arthur Sullivan sent a telegram of congratulation from Berlin.

## LA GRIPPE

(INFLUENZA)

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**Milan.**—The municipality of Milan are renaming some of the streets. The names of Guido d'Arezzo, Cimarosa, Spontini, Pergolesi, &c., are duly honored.

**"Ratcliff."**—Now it is said that Naples, not Berlin, will have the premiere of Mascagni's "William Ratcliff," with Tamagno in the title rôle.

**L. Frandin.**—Miss L. Frandin, who was injured in the late railroad accident near Milan, and lost 90,000 frs. in jewels and costumes, and a check for 25,000 frs., is going to sue the Adriatic Railroad for the trifle of 1,000,000 frs.

**Cleophonte Campanini.**—A performance in honor of Conductor Campanini was given lately at Florence. He was called out at the end of the second act of "Lohengrin," and numerous wreaths, including one from Masini, were presented to him.

**Another Prodigy.**—Miss Katie Leonard is the name of the latest prodigy pianist. She is only eight years old, and is an American by birth. She appeared for the first time in London on Tuesday afternoon at Messrs. Erard's rooms.

**Bel Canto.**—One of the last representatives, according to the "Ménestrel," of the art of bel canto, Mme. la Generale Bataille, has been induced by the solicitations of the fashionable world of Paris to devote herself to teaching.

**Mme. Grandval.**—The Messe Solennelle for soli, orchestra and chorus, by Mme. de Grandval, was performed at La Rochelle November 26 with brilliant success. The same lady's "La Fille de Jaire" was lately given by the Union des Femmes de France at a musical Salut in the chapel of the Palace of Versailles.

**Mme. Samary.**—The matinées organized last year by Mme. Samary under the name of "An Hour of New Music" will be resumed January 18 at the Théâtre d'Application.

**Lyons.**—A proposal has been made at Lyons to erect a monument to the song writer Pierre Dupont, a native of that city, and a concert to raise funds for the purpose lately took place, at which a sonnet, "À Pierre Dupont," by Mr. Coppée was read. The sum of 5,000 frs. was taken in.

**Marseilles.**—The municipal council has decided not to suppress the local conservatory, but has placed at its head Mr. Messerer, the present professor of harmony.

**A Mystery.**—A lyric drama, "Melenis," in five acts, has been written by Georges Hartmann and André Alexandre, based on the poem of Louis Bouilhet. It is destined for one of the rising young French composers. For whom?

**Wagner in France.**—It is said that Bertrand and Gailhard, of the Grand Opera, will produce every year, a work of Wagner, with the view of giving a Wagner cyclis in the year of the exposition, 1900. The "Ménestrel" is disgusted at the project, and asks if there is no French composer who can figure at the Opéra on such an occasion. To give a series of German operas would be a confession of weakness, to which the Grand Opéra ought not to lend itself.

**Liszt's Letters.**—Breitkopf and Härtel are preparing for publication a collection of Liszt's letters, collected by Mrs. La Mara (Maria Lipsius), and to be entitled "Briefe an eine Freundin." They are all in French, and addressed to a lady who had been his pupil at Weimar and who played an important political rôle at Brussels. The correspondence began in 1855 and goes down to Liszt's Roman period.

**Nicolau.**—The report that the Spanish composer, Nicolau, was killed by the explosion at the Barcelona Opera House was false. According to last accounts he is in perfect health.

**Catalani's Letters.**—The tenor Masini has presented to the municipality of Lucca the artistic correspondence between the composer Alfredo Catalani and the librettist Antonio Ghislanzoni.

**More Italian Operas.**—At Milan an opera by Gna-ga, "Gualtiero Swarten," was produced at the request, it is said, of the tenor Tamagno, to whom the success was chiefly due. The music is anything but original, but still the applause was immense—twenty-five calls and four en-

cores. The performers were Mesdames Stehle and Calvi-Calvi, and Messrs. Tamagno, Beltrami and Biancardi.—At Prato an opera, "La Scommessa ridicola," by F. Martini, was produced with good success.

**Paris Concerts.**—At a late Colonne concert the "Marie Magdeleine" of Massenet had a great success. The singers, Mmes. Pacary and Nardi and Messrs. Engel and Lorrain, performed their tasks admirably, and the choruses and orchestra were excellent. At the Concert Lamoureux Beethoven's "Eroica," Liszt's "Mephisto Waltz," the "Symphonie en trois parties" by Victor d'Indy, the prelude to Saint-Saëns' "Deluge" and fragments of the "Meistersinger" were given.—Concert d'Harcourt At this establishment a late concert consisted entirely (except Saint-Saëns' "Symphony in C minor") of the works of M. Chabrier. At another, a "Hymne Nuptial," by Theodore Dubois, produced a great impression.

**The Late Sir George Elvey.**—The prevailing epidemic has claimed a fresh victim in the person of the late organist of St. George's Chapel, Windsor, who died December 9, at his house, The Towers, Windlesham, Surrey, after a short but sharp illness. The deceased musician was the son of Mr. John Elvey, of Canterbury, and was born in 1816. He was a chorister in the cathedral of that city under Mr. Highmore Skeats. So rapidly did his talents develop, that when only nineteen years of age King William IV. appointed him organist of St. George's Chapel, and two years later he was named organist to Queen Adelaide. In 1838 he entered at New College, Oxford, and took his Bachelor of Music degree in 1839; the "Roll and Kalendar of the Union of Graduates in Music" states that his exercise was a short oratorio, "The Resurrection and Ascension." In 1840 he proceeded to the Doctor's degree; the chancellor of the university, the Duke of Wellington, granted him license to do this two years earlier than the regulations of the university permit. For this he wrote an extended anthem, "The Ways of Zion." His powers of composition were displayed when he was only eighteen years of age in his anthem, "Bow down thine ear," for which he gained the Gresham Prize. "The Resurrection and Ascension" was produced in London by the Sacred Harmonic Society in 1840, and the work was given at Boston, in America, the same year, and has enjoyed a considerable amount of popularity since then. Sir George Elvey's compositions consist chiefly of works for the church. He wrote twenty-two anthems, five services, chants, hymn tunes. "Come, ye thankful people" is the most popular of these, while of his anthems, "Ariæ, shine" is widely popular. "In that day," scored for a full orchestra, is perhaps his finest work, but there is much good music in the ode he wrote for the opening of the Royal Holloway College. An organ piece, "Christmas Bells," is not so well known as it deserves to be. He also wrote several part songs and two marches, the "Festal March," composed for the wedding of Princess Louise, which is well known, and the "Albert Edward March," which was performed at the wedding of the Duke of Connaught. In 1871 he received from the hands of the Queen the honor of knighthood. He conducted the music at the wedding of the Prince and Princess of Wales in St. George's Chapel, and also at the marriage of the Princess Louise, on which occasion he wrote an excellent orchestral march. It was under his direction that Prince Albert's "Te Deum" was performed at Windsor, and the Prince Consort thought highly of Sir George's talents. He retired from active work in 1882, but continued to take an interest in musical matters, and only a few weeks ago, notwithstanding his advanced age, he ably conducted the performance of some of his own compositions, which were sung at the annual concert given by the St. George's Chapel Choir, in the Albert Institute, Windsor. Elvey was a thorough musician of the old school, a composer of cathedral music of more than passing interest. He was a fine player, quite a brilliant pianist and enjoyed the friendship of a large number of acquaintances and pupils, who were much attached to him by his genial nature and courtly manners. Sir George was four times married; his fourth wife who survives him, was Miss Mary Savory, daughter of the late Mr. Joseph Savory, of Buckhurst Park, and sister of Alderman Sir Joseph Savory, ex-Lord Mayor of London. His remains were laid to rest in the catacombs of St. George's Chapel, Windsor Castle.

**Paderewski's Polish Songs.**—"Cherubino" thus writes of the Polish songs lately performed in London. "The first song is entitled in the English version 'Mine Eyes Have Known Tears,' and is a lovely andante, mournful in character, but strongly Polish in style, while in this, as in other instances, the piano accompaniment is independent and of considerable importance. Far superior in absolute charm, and perhaps one of the best of the set, is the second, entitled 'The Piper's Song.' The melody is delicious, while in the accompaniment there are some realistic touches, the stanzas being separated by a curious figure representing the rustic efforts of the piper. A more beautiful song has rarely been written. The third, entitled 'Mine Own Sweet Maiden,' is a love song, allegretto giocoso. It is not a little difficult, but it is thoroughly national in style. The fourth on the list, 'By Waters Mighty and Crystal,' is also Polish, but its melodi-

ousness is decidedly effective. A fitting companion to "The Piper's Song" is the fifth of the album, entitled "Pain Have I Endured," a veritable little gem, which might almost be described as a Polish mazourka. This bids fair perhaps more than any other in the set to become immediately popular. Last of all comes a passionate song, entitled "Might I but Change Me," presenting not a few difficulties to the singer, and again essentially Polish. These songs were sung absolutely to perfection by Mr. Lloyd."

**Bayreuth School of Singing.**—A correspondent recently wrote to the Manchester "Courier" stating that he had been informed that the method of instruction pursued at the new Bayreuth school of singing "is calculated to give all the pupils inflammation of the larynx. Of the hundreds of young people who entered the school, there remain only four gentlemen and eight ladies." Mr. A. Schulz-Curtius, the well-known London agent for the Bayreuth festivals, sent this paragraph to the Bayreuth authorities, and he has forwarded their reply to the Manchester "Courier":—"The statement made to the Manchester "Courier" by some correspondent is an abominable falsehood. Our school at present is conducted on small lines; more than fourteen students were never received, and of these, in the course of one year, two left on account of having completed their course of finishing lessons, and two on account of not being fully competent; the others still remain."

**Like New York.**—In Tiflis, in the Caucasus, "Cavalleria Rusticana" and "I Pagliacci" fill the house.

**Mrs. W. B. Eaton.**—Mrs. W. B. Eaton, dramatic soprano, now in London, was born in Salem, Mass., U. S. A. At an early age she developed extraordinary musical talents, which were carefully cultivated by the first masters obtainable in America. Previous to the full development of her voice Mrs. Eaton studied piano, organ, harmony and theory, and for four years was principal organist at Crombie Street Church, at the end of which time she moved to Boston to fulfil an important engagement as soprano in Emmanuel Church. She had, previous to her departure from America, been the leading dramatic soprano for oratorio, concert and church in America. Mrs. Eaton has never sung in opera and never intends to, although she has received many flattering offers from Mapleson and other eminent managers. She has a true dramatic soprano voice, three octaves in compass, with full, rich and beautiful quality of wonderful flexibility. She sings the bravura arias of a light soprano equally as well as the more dramatic ones.

Notwithstanding her American reputation, realizing that England is the birthplace and home of English oratorio, on her arrival in London in 1890 she at once commenced studying oratorios with the best teachers, including Mr. Randegger, Mr. Sims Reeves and Mrs. Lemmens-Sherrington. Mrs. Eaton made her début in Albert Hall May 11, 1891, at Mr. Sims Reeves' farewell concert; Mr. Reeves showing his confidence in her abilities by advertising her as his pupil, although at that time she had taken but five lessons of him. She sang "Ocean, thou mighty monster," from "Oberon," and "Hear ye, Israel" from "Elijah," and received excellent notices in all the London papers. Mrs. Eaton sang to Sir Charles Hallé, who at once was greatly impressed with her wonderful voice and talents as a musician and artiste, and sympathetic feeling in her singing. Sir Charles at once gave her an engagement at his Manchester concerts and with the Liverpool Philharmonic Society in the oratorio of "Elijah," and predicts for Mrs. Eaton a great musical career.

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## From the Boston "Saturday Evening Gazette."

I CANNOT help wondering why Patti, who is rich—some say she is a millionaire twice told—should be content to wander over the world at fifty years of age and when she is in her artistic decline. It is hard to believe that she goes through the farcical act of bidding farewell after farewell to the public in order that she may the more effectually impress on it the moral that the voice of even the greatest lyric soprano of her time, and perhaps one of the finest the world has ever heard, must inevitably decay as age lays its inevitable and remorseless finger on it. Decidedly such cannot be Patti's object in bidding these often recurring, solemn good-byes that are merely au revoir. And yet it is unpleasant to consider that the prima donna, in the fading of her power and rolling in wealth, crosses the ocean and consents to be dragged from city to city in order to accumulate money, of which she is in no need. Still there is no law against an artist, whether in the full flush of her best powers or far past the threshold of their waning, earning as much money as she can.

The only feature that seems quite objectionable in this particular business proceeding is that these money making pilgrimages should be made on the strength of a reputation that she cannot possibly sustain now. Of course there are people who are content to pay handsomely for the privilege of gazing on one who has been great; who do not know the difference between the substance and the shadow, and who could not appreciate such a difference even if they did know it. The other day I read of a lion in New York that escaped from its cage and devoured the larger portion of the carcass of a horse. Nobody took any interest in the lion before it had so distinguished itself; but afterward the public crowded to see it, to the great profit of its owner. As it turned out, the animal was a poor, old, toothless creature, that had not enough spirit to kill a rat; but by the ingenuity of its possessor a reputation was made for it, and the consequences were as I have stated. It is true that artists who have lived in the fullest light of public favor find it hard to retire into the shadow of private life. The famous Mlle Mars was one of these, but the Parisian public is cruel to erst favorites who lag superfluous on the stage, and hence when the actress appeared one night in a youthful part some unfeeling man threw to her over the footlights a wreath of funeral immortelles. That ended the professional career of Mlle Mars then and there.

The probability in Patti's case is that she is the victim of the speculative manager, who, secure in the belief that hers is still a name with which to conjure, is eager to line his purse through its assistance. It is perfectly a legitimate transaction; but let us leave art and love of art wholly out of the question and place the business on a purely pecuniary foundation. It is Patti, the raree-show, and not Patti, the artist, in the full flush of her gifts, who is on exhibition. The great singer has run on the breakers of time and it is only her wreckage that has floated off. It is this flotsam for which the public is made to pay as generously as it paid before it suffered a sea change and turned up in the shape of relics. I can understand that so tempting an offer as \$200,000—which I understand is the sum paid Patti for this tour—was hard to decline, especially when translated into 1,000,000 francs, when it takes on huge and almost irresistible proportions. Forty-five hundred dollars for each and every time one sings in public, is a brilliant honorarium, particularly when it must be paid in advance.

If the impresario is content to pay that sum to an artist in the full knowledge that she is not what she has been there is no reason why she should refuse to accept it if she does not object to appear before the public in her artistic decay. It is the public that pays, in case it wants to see her under such conditions; or else it is the manager who must pay should the public fail to respond in sufficient force to enable him to meet the terms of his contract with her. From all indications it would seem that this tour of the singer will really be her positively last, final farewell, for the public has been more coy in manifesting its desire to pay an enormous price to hear her than it was in the past. Still it is none the less sad that a once glorious artist, rolling in wealth, should consent when her glory has faded to go about the world for more money when, at fifty years of age, she should be enjoying the repose and the fortune she has fairly earned by her genius in its prime.—"Chatterer."

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## The Symphony in Its Historical Development.

By S. BEGGE.

(Translated from the German and abbreviated by Waldemar Malmene.)

THE word "symphony" has had many different significations before it indicated what we understand by it at present. Originally a Greek word it signified but "a consonant agreement of two sounds." From this arose later the signification of a composition in several parts. That by the word more than two parts were understood is seen in Sebastian Bach, who published a collection of piano compositions under the title "Symphonies," which are principally in three parts. Quite another, viz. a form signification, was implied the word by "symphony" already at an earlier period when, after the invention of the opera, an independent instrumental piece preceded the same as an introduction—and this was indicated by the name "sinfonia." This was at first quite short, consisting of one movement, which later became more extended to three movements. It is strange that the Italians and French conceived this composition of three movements entirely different. While the Italian "sinfonia" commenced and ended in a quick tempo, with a slow movement in the middle, the French opera composers conceived their "sinfonia" quite opposite, so that the "grave," therefore the slow movement, was the beginning and end, while the quick movement was in the middle. Both adhered firmly to these forms until time itself brought with it other changes. While in the opera the tendency became strong to shorten the introductory orchestral music in order to attract the attention more to the action, the wholly independent instrumental music originated as "sonata," which took the form of the Italian "sinfonia," extending unhindered in length. Thus the original Italian opera symphony became concert symphony, while the French opera symphony, gradually getting rid of the second grave, became the overture of the present day. Of course by this contraction the first grave became gradually shorter until it was a mere "introduction" to the allegro, or it was entirely omitted.

Let us return, however, to the fate of the symphony. That already in the seventeenth century the orchestral symphony, as an independent musical composition, without "introductory" end in view, is known, among others, Gregorio Allegri (died 1632), whose "Miserere" is well known and who composed such a one shows. In it the contrapuntal style predominated; there is no indication of a homophonic melody as in our later symphonies. Everything is rather stiff; the three movements, although having different themes, are connected as in the opera symphony. As regards the signification which the symphony has nowadays as a concert piece, it only gained it later, scarcely before the time of Joseph Haydn, who is looked upon as the creator of this species. Perhaps Philip Emanuel Bach might dispute him this honor, as he had already composed his first symphonies in 1741, while the first symphony of Haydn is dated 1759. Bach's last three symphonies, composed in 1776, can hardly be taken into consideration, as in these the three movements are connected and therefore cannot be reckoned as belonging to the symphony in its cyclical form. The andantes are scarcely developed, having a length of but twenty to forty measures. The first movements of the same, although they contain forcible and original themes, show little melodic element.

That Bach and Haydn were not the only ones that composed symphonies in those days is unquestionable: their names are known, but their works have succumbed in the stream of time; only the names of the greater masters, which later became prominent, rise up before us like rocks above the waters. Even of the works of these we only gain gradually complete knowledge, e. g., of the first productions of Haydn, or of the forty-seven symphonies by Mozart little is known, so long as no full scores are published.

How rapidly the development of the symphony from the

time of Haydn progressed is seen from the following facts:

Haydn's first symphony.....	1759
Mozart's first symphony.....	1764
Mozart's last symphony.....	1788
Haydn's London symphonies.....	1790 to 1794
Beethoven's first symphony.....	1796
Beethoven's ninth symphony.....	1804

Therefore in the short space of sixty-five years the real, i. e., the cyclical, form of the symphony has developed itself from its infancy to its highest perfection.

The whole process can be viewed from two sides: First, as regards the instruments employed; secondly, the musical contents which developed parallel with the sonata.

The very first symphonies, as we find with Allegri, were but for string instruments, from the violin to double bass. The treatment was generally but in three parts, as only the bass and two of them proceeded independently; viola and cello played with the double bass simply in octaves. The introduction of the viola as an independent instrument is attributed to the Italian Sammartini (1700 to 1770), although the German composers and musical directors Stamitz and Cannabich share in this honor. To employ the violoncello apart and independent of the bass was only a later attempt, one half playing independently, the other half in unison with the double bass, whereby it gained strength and distinction. From this the endeavor will be noticed to make the middle parts independent.

The first wind instruments added to the quartet of string instruments were two hautboys and two French horns—sometimes four—the latter in two different keys. While we meet hautboys everywhere, we find flutes only occasionally in the andante instead of oboes. It appears that musicians at that time were expected to be able to play both instruments, so that they exchanged the same in the different movements. This must have also been the case with horns and bassoons, for we find symphonies where in one movement four French horns, while in another only two are indicated, and we find two bassoons employed at the same time. Regularly the bassoons appear much later in the plans of symphonies than hautboys; also the flutes become only much later independent parts of the orchestra. But the clarinet appears latest of all. In Haydn's and Mozart's symphonies it is seldom found; only Beethoven introduced it as a regular member of the orchestra.

Of the brass instruments, as already observed, the French horns are the first which appear regularly, but in all keys, even those which are quite unknown to-day. Thus in the symphonies of Mozart's juvenile productions, we find the horns in the key of high C and even in E flat. Beside the horns we notice early the use of trumpets and tympani, but only occasionally in such compositions as bore the character of solemnity. Beethoven was the first to introduce trombones in the symphony where he required special force, as in the finale of the fifth symphony, in the scherzo and finale of the ninth; also in the storm scene of the Pastoral Symphony. Nowadays, three trombones seem indispensable to composers, so that scarcely an orchestral work is composed where they are wanting, even if it is of a gentle, placid character. Of percussion instruments, with the exception of the more musical tympani, we are happily free in the symphony; only quite sporadic, and for special purposes, appears now and then the so-called Turkish music; to which may be added the piccolo e. g., in Haydn's so-called Military Symphony and also very effectively in the finale of Beethoven's ninth symphony; but Mozart never used it. Later composers, like Schumann, have occasionally employed the triangle as a stimulating means. Of older instruments, which are now and then used, we may mention the contra-fagotto; on the contrary, neither the basset horn nor the English horn is used by the great masters in symphonies—harp and pianoforte, although the latter was formerly always the instrument of the musical director, had never a place in

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the symphony until it occurred to a French composer, Hector Berlioz, to dream of an orchestra with so many harps and a whole scale full of tympani.

The increase of the before mentioned brass and wood instruments has certainly exercised an influence on the tone color of the whole orchestra. \* \* \* The string quartet, which formerly predominated, carrying the whole harmony, was forced in the back ground and all kinds of wind instruments in the front—a change, which in extreme has become a source of vexation to finer feelings. There exist of course more refined modes of treatment where merely a softer coloring is produced, not shrill and piercing noise; but this always awakes a desire for a stronger supply of string instruments.

In general, before the extreme in the treating of instruments began to spread, delicate orchestration as regards economy, shading and good effects of sound developed itself.

Musicians began to understand and distinguish the tone colors according to acoustic, dynamic and characteristic aspects, so that each in its place might produce the proper effect, that none might obscure the other. \* \* \* But the instruments and their most exquisite employment and treatment do not constitute everything; rationally they serve but as organs of expression. The chief thing still remains, the tone thoughts, their artistic grouping and development. We must therefore trace the development of the symphony principally in this respect. \* \* \* How the elements of music came gradually to perfection and a mutual satisfactory issue in the symphony will have to be pointed out.

Melody without rhythm cannot possibly be thought of, although rhythm by itself can; therefore rhythm can be looked upon as the fundamental element of music. While in earlier music (especially sacred music) rhythm served only as a temporary means, and in polyphonic music forced the melodic element into the foreground, so in later times rhythm became a factor which made itself almost offensive by forcing the melodic part into the background. This was the case especially in allegros, in case they were not fugues but originating from dance forms, as *e. g.* the suite shows. In order to sustain the melodic element side by side the other, the middle slower movements were devoted to it, and as second principal idea, as second section, also called "cantabile," it ushered in the allegro. But the character of the allegro was principally a rhythmic harmonic one, on which the mechanism of the wood and brass instruments of that period and their employment exercised its influence. As long as these, especially the brass instruments were incapable of melodic progressions, so long as in certain positions the diatonic and especially chromatic passages were impossible, composers were obliged on this account to form their motives "harmonically," *i. e.*, sounds belonging to a chord instead of diatonic progressions, therefore by skips. What was lost in melodic quality was gained by piquant rhythm. The great progress of the historic development of symphonic music appears to be to equalize these contrasts, to give again to melodic principles priority or to impregnate and satisfy the rhythmic with the melodic element. But at the same time the old important position had to be gained again for harmony by harmony in many parts, succession of chords and modulation, which polyphonic music of the sixteenth, seventeenth and eighteenth centuries possessed, but which for a time had been lost in the battle of homophony, monody, opera, thorough bass and everything that is connected with it.

If the whole development of the symphony from the time of Philip Emanuel Bach to Schubert and Schumann is viewed in this light, one is tempted to look upon it as a necessity of nature, and the different composers who have assisted therein as being in the service of this necessity of nature—which is certainly easy to say after casting a retrospective glance.

This progress not only shows itself in the successive list of composers, but also almost in each individual one in the progressive order of their symphonies. \* \* \*

Let us take a look upon each of the four movements of the symphony separately. In the earliest symphonies especially by Ph. Em. Bach we find the rhythmic element and the unisono predominates in the first movement; first of all it was to have been impetuous and forcible, therefore broad in the display of chords, sinewy throughout and well marked rhythms; the melodic element is almost entirely wanting; it is not even found in a distinctly developed secondary section (Seitensatz).

With Haydn, who by nature was more melodious than Philip Em. Bach, matters look quite different; the themes possess already a decidedly melodic character, although not so "singable," but rather more figured. Second themes or "secondary sections" seem already to exist in the first still unknown symphonies, as Haydn's latest biographer, Pohl, speaks several times of such. In his later well-known symphonies the themes have already a very decided character, combining rhythmic form with melodic charm. With Mozart, whose forty-seven symphonies are published, matters are quite different; the greater part of them demonstrate what has been said of the rhythmic-harmonic theme. His great youth must be taken

into consideration, to which the rhythmic element was more natural than the melodic. \* \* \*

Only after the fourteenth symphony, composed at his home in Salzburg do Mozart's themes become more melodic, retaining this character with few exceptions to the last most celebrated—those in E flat major, G minor and C major. \* \* \*

Such themes combine already melodic charm with rhythmic decision and express real musical "thoughts."

With Beethoven, who, like Haydn, composed his first symphony when twenty-nine years of age, therefore at a time of his complete cultivation of mind, the matter takes quite a different turn. Thoroughly familiar with everything that appertained to the symphony, he weighed carefully his intentions through rare self criticism, the import of his greater personality and his great earnestness in art matters. It is characteristic as much of his modesty as also of his eminently artistic mind, that in the beginning he satisfied himself by not appearing immediately as an innovator or revolutionist. It has often been pointed out with a kind of pity that Beethoven "stopped in the first and second symphony still in the footsteps of Haydn and Mozart." Whatever truth there is in this, we should only rejoice at it. Only through the confidence gained by the so called imitation was Beethoven able to become independent and venture on quite new paths. While we only in general consider here the first movement of the symphony, therefore we will only refer to the themes of the first movement of Beethoven's symphonies from the first to the fourth. Where, it may be asked, do we find in the works of Beethoven's predecessors themes of such decided manhood, one might say of knightly prowess? It is Beethoven, no one else, who discloses himself here. From No. 5 the themes of the first movements become quite different. The demoniacal element attributed to Beethoven is found in Nos. 5 and 9; the pastoral element of the sixth finds an echo, although in different colors, in the seventh symphony, while the character of knightly prowess expressed from the first up to the fourth symphony finds a repetition in the eighth, although again in quite other colors. In general we find Beethoven's themes, compared with those of his predecessors, have more character and earnestness; everything agrees with his personality, which was not without roughness or angularity, yet more compact and powerful than that of the real Austrian composers, Haydn and Mozart.

That the theme should designate the character of the whole movement is a later principle, first attempted by Mozart in his latter symphonies, but comprehended by Beethoven as an essential point and carried out as the sublimate art truth. Before him composers were satisfied with motives of not very contrasting kind and let them follow each other in attractive variety in the so called developing part, mostly in a very limited number of measures—perhaps in the bass introduced and treated in canonic form. With Beethoven everything is developed—the theme foremost, but also all the other ideas which arose; not simply in the "development part," but right from the beginning: in the former only through contrapuntal and modulatory means is the greatest climax produced. At the same time the great principle of form predominates, where everything must be in its right place, everything must be rightly adjusted and the principal theme above all others, &c. \* \* \*

The second movement of the symphony is usually in slow tempo of andante or adagio. At first it was quite short, as often treated by Ph. Em. Bach as a mere intermezzo; this movement in its artistic development strives also after greater extension on one hand, and on the other after an absorbing interest in the melodic contents. Ere the symphony reached its present development too much gravity was not found in that epoch; hence we find much oftener the more sprightly andante than the weighty and deep adagio. The themes correspond therewith; they are mostly tender and somewhat short breathed melodies, more figured than cantabile; of a special climax of effect, of strong contrasts within the movement, of important development, &c., almost no trace is found. It would hardly have been understood then—for how little musical comprehension, how little earnest necessity at that period and even in our century is in general found among the "public," which is easily seen from the fact that for a long time no one ventured in many concerts to have a complete symphony performed; only "parts" were given, with amusing solos interpolated. \* \* \* In proportion as art feeling increased, our adagio assumed a more important part in the symphony and shaped itself to an independent and more significant part of the whole. It is only necessary to compare an adagio of Mozart's later symphonies with an andante of his earliest works, or an adagio of Beethoven's symphonies with one of Mozart or Haydn, in order to observe how great the difference, how remarkable the contrast is with that which the composer dared to offer to the public earlier and later, and lastly what he felt himself impelled to offer.

Thus the adagio (or what appeared in its place) experienced important changes. At first consisting but of two short parts which were repeated, the first closing in the dominant; we find also here later on a second section following after short mediating phrases, which in the second part are repeated in the tonic. Still later we discover a short

development at the beginning of the second part, which leads back to the first theme, or we meet a contrasting middle section, mostly indicated forte. The slow movements and those of longer duration necessitated also a moderate extension of the same, until Beethoven believed himself justified to constrain himself no longer and, *e. g.*, created in the funeral march of the Eroica Symphony an adagio which contains a long principal section, then a middle section with developments and at the close different codas. Haydn, and afterwards Beethoven, but not Mozart, was fond of embellishing variations of the principal theme when the repetition of the theme occurred.

Proceeding now to the third movement, it must be remembered that the old *sinfonia* contained but three movements. As has been mentioned Gregorio Allegri and Philip Emanuel Bach adhered firmly to this. Thus it appears that Haydn was really the first who interpolated a new movement—the minuet, between the andante and finale—whereby the symphony became one of four movements. This dance form may have been transplanted from the suite into the sonata, string quartet and symphony, so that these more serious species of composition might not be without pleasant diversity, and because of the existing dance forms of that period this alone was kept up among the people. Originally it consisted of but two parts, which were repeated. In order to prolong it a second minuet was added of two parts, likewise to be repeated, and which was either in the same key or in a nearly related one. As the first minuet was composed for but two voices (parts), so the second, by way of contrast, was written for three voices (parts), and was later called "trio," which name for the middle part of the minuet was also introduced in marches, and as a distinguishing mark of that movement has never been discontinued. That the minuet, according to the rhythm, tempo and character, was a fixed dance form, cannot positively be asserted. A distinction must be made between the dance minuet, which descended perhaps from the court etiquette of Louis XIV., finding its most celebrated representative in Mozart's "Don Giovanni," and the instrumental minuet, as existing in Seb. Bach's suites, as also in the sonatas and symphonies of Haydn, Mozart, &c. The former is extraordinarily slow in comparison to the latter. Only the three-four measure and a certain sedate character, which Haydn changed into a humorous one, are signs thereof. The form of the minuet, as explained, formed the third movement of the symphony until Beethoven introduced the scherzo in its place. Also this remained at first in three-four measure, being only distinguished by a quicker tempo, and thus instead of the sedate and tender character it became the expression of humor. Later we find that Mendelssohn and Schumann deviated therefrom and introduced the two-four measure in its place. Later also the name "scherzo" is entirely lost and the movement has but the signification of "intermezzo."

Still greater are the changes which the fourth movement, also called "finale" has experienced. In the first stages of the symphony we find scarcely a final movement of any other than simply a lively character in very quick tempo, often resembling the jig of the suite; but also often without the triplet characteristics peculiar to it. At the same time it is of the simplest rondo form and very short. But already Haydn and Mozart imparted vivacity, merriment and humor into this finale; this was the more necessary because the third movement was not a scherzo, but the minuet which, according to its form and character, was not fitted for such vivacity. Whoever looks for something grand, powerful and transporting in these finales, will seek in vain; they do not exist in Haydn's symphonies and in Mozart's they assume only a decided expression in his last two, the G minor and the so-called Jupiter Symphony. The grand finale with its extensive forms and colossal intensity is found first of all in Beethoven, especially in the fifth, seventh and ninth symphony. It is just in the finales of Beethoven, especially in his later symphonies, that he exhibits almost dramatic devices constantly rising to higher summits. But it must be remarked that a decided grand finale, surpassing everything previously and bringing it to a charming solution, appears and is only employed by Beethoven where the first movements exhibit important pathos, strong passions or violent contrasts. Such dissonances require a solution and nobody has understood it so well, and had the world of sounds under his control, as Beethoven to bring such solution to the highest artistic issue and also mostly in an æsthetic, justifiable manner. Only in the finale of the ninth symphony, has the propriety of employing voices been questioned, and it is worthy of remark that Beethoven in a well accredited observation to Czerny should himself have designated this finale as an error, and expressed the intention of writing another finale to this symphony "of which he had already sketched out the ideas." It is well-known that Beethoven composed the ninth symphony about 1824, that he was very sick and died in 1827, and was not able to carry out his intention.

About the form; it has to be observed that the finale consisted at first of two parts, each to be repeated, of the simplest rondo form. In its two part form it resembled strongly the first movement; only its character, time-movement and tempo differed. The more the form was



extended through secondary sections, episodes, &c., the more the repetition was abolished; at first, the repetition of the second, and lastly that of the first part. At the same time the introduction of the rondo form became more general, but this enlargement of the symphonic rondo differed from the rondo for piano. The enlargement of the rondo for the latter instrument was based more upon insertions of sections with new melodies; but these were not repeated, probably for the reason that the instrument appeared less fitted for "developments." The orchestra on the contrary, on account of the natural tone diversity of the instruments, is more favorable to developments; this may also explain the fact why in so many sonatas of Beethoven we find in the finale such middle sections, while in all symphonies of the same master we meet in such places developments; only once is such a kind of middle section in the Eroica Symphony, but here the motive referred to (G minor) is worked up from the theme in the bass and may be conceived as variations. With Mozart in a symphony (No. 19 in E flat) hitherto unknown there are a number of such middle sections in the finale; there the principal theme and all the middle sections are repeated two by two, which circumstance presents the singular case of the finale with nine repeated parts. \* \* \*

A second question is the employment of the fugue, or that of the fugued style. The fugue in its absolute form is adverse to the character of the symphony as well as to that of the sonata, because it represents absolute unity, while the sonata represents multifariousness and contrasts; while on the contrary the fugued style of writing, the fugato, or as it might be called, the applied fugue form, is certainly not to be despised in the symphony as means of a polyphonic development. It is remarkable that Mozart also uses this form the least, but as if to make up for the neglect offers in his last C major—Jupiter Symphony—a masterpiece of the fugue, which even at the side of Seb. Bach's artistic fugues is a worthy compeer. In the finale he introduces four subjects at first homophonic, but afterward treats them in a fugued and canonic manner until he develops all four simultaneously (even using a fifth one at the same time). Haydn used the fugato quite frequently in many of his symphonies, giving evidence that he was master of the sublimest art and could use it if he so desired. Beethoven at last—of whom it is said that the fugue was not his strongest point—employed the fugato in his symphonies with special predilection. As specimens may be mentioned the funeral march and the finale in the Eroica, the third movement in the C minor symphony, the allegretto in the A major symphony, and above all the first, second and last movement of the D minor symphony. \* \* \*

A few more supplementary remarks, which could not have been introduced previously without disturbing the continuity of the presentation of the subject.

It is said that Haydn has composed more than 150 symphonies, of which about the half is published in four hand arrangements for the piano and only a small part in scores. Of the gradual developing process in his symphonies little can be said, unless one can learn it, as did his biographer C. F. Pohl, of Vienna, from the manuscripts. \* \* \* Therefore he must be referred to as probably the only one who from real acquaintance writes of it and who gives many thankworthy communications. It is interesting for instance to learn from his examinations of the earliest symphonies by Haydn, that this master, quite in the beginning, experimented very much, and, as it appears, was not quite clear in his own mind about the difference of a concerto and symphony. While the concerto (comprehending the word as a musical form) justifies the solo playing on different instruments, yet this has no place in the symphony. Haydn's "Experiments" show that he composed symphonies with titles, "The Noon," "The Morning," and in his second symphony, composed in 1761, employs two violins, violoncello and even contrabass as solo instruments; the first violin solo performs a recitative (as Beethoven in his last symphony gives it to the basses!) and in two of the minuets. The contrabass performs a sentimental melody. It is well that Haydn in his official position was forced to compose such a vast number of symphonies or he would probably not have ceased experimenting. \* \* \*

Mozart's symphonies are now thoroughly known (forty-seven are published by Breitkopf and Härtel in Leipzig) to those who can read or play from score. From what we can learn from this new acquaintance it is very unjust to condemn those older symphonies as a whole as insignificant. It is wonderful to find out what remarkable, musically interesting creations could spring up in so youthful an imagination as Mozart's at that time. Especially have those symphonies to be mentioned which he composed in Salzburg, after the travels in Italy and before the last one to Paris in the years from 1772 to 1774, which for gushing vivacity, intellectual treatment of all details, sometimes also deep earnestness and significant melodic progression already equal Haydn's and foreshadow the great symphonies of the year 1788.

That the symphony has attained its highest perfection through Beethoven is already known and therefore indisputable, as a still further advance of what is grand in form

and contents was not possible: for there are certain limits beyond which the artistic daring cannot go without treading on forbidden grounds. Therefore intelligent and really highly gifted artists have not insisted upon trying to walk in his step or even to "excel" him, but have taken their place on the common level, following their own paths, being rightly convinced that, besides what is absolutely grand, there are other less artistic aims; that that which is charming, harmonious in all parts, has also its worth and value, especially if real artistic nature is joined to it. To this tendency we are indebted for a series of excellent symphonic works, which should not be compared with Beethoven's, but which are nevertheless worthy of praise, because their authors accepted and introduced all real (as well as also some apparent) improvements in respect to "instrumentation," but did not permit themselves to tread on venturous paths, and did not become unfaithful to the principles of the beautiful. To these belong first Schubert, Mendelssohn and Schumann, and secondly Louis Spohr and Gade. The genuine spirit of art breathes throughout the symphonies of all these composers, and in those of the first three mentioned is also the spirit of productivity. Peculiar to all of them is a beautiful and noble orchestral sonority; yea, it cannot be denied that in this they sometimes excel Beethoven, but not Mozart and Haydn. Indeed, as regards rhythmical vigor and contrapuntal art, qualifications to which the older masters owed the lasting effect and favor of their symphonies, some of those mentioned are inferior. But, with all the foibles of their productions already known or yet to be discovered, it must be said to their credit that they have done their best to maintain the artistic purity of the species, in order to give to their subjectivity such expression as is in consonance with the aims and requirements of real art.

### Music at Ann Arbor.

ANN ARBOR, December 23, 1893.

THE University Musical Society in its regular Choral Union series has already given the present year a concert with Maude Powell, Mrs. Nordica and Professor Schmaal, pianist, of the University School of Music.

On December 19 the Choral Union of 270 voices gave "The Messiah," assisted by Mr. Parker, tenor, of Boston; Mrs. Clements, of Detroit, contralto; Mr. Silas A. Mills, bass, and Miss Alice Bailey, soprano, the latter two of the University School of Music. Mrs. Bishop, of Chicago, had been engaged for the soprano rôle, but on account of sickness was unable to be present, Miss Bailey singing the part on a day's notice in a most excellent manner. In fact her singing was undoubtedly the feature of the evening.

Other entertainments in this series are De Pachmann, January 30; Max Heinrich in a song recital, assisted by Mr. Herman Zeitz, violinist of the University School of Music, February 16; the Boston Symphony Orchestra, May 11, and Verdi's "Requiem" by the Choral Union and full orchestra, May 25.

The Choral Union, by its excellent singing and the magnificent course it offers each year, is doing much to place Ann Arbor in the front rank as a musical centre.

On December 20 a concert of special interest to our citizens was given before the Inland League. It consisted entirely of the compositions of Mr. Rosseter G. Cole, director of the Ripon (Wis.) Conservatory of Music, with Miss Fannie Louise Gwinner, director of the piano department of that conservatory, pianist; Mr. E. N. Bilbie, violinist; Mrs. Carry Ball Edwards, soprano; Miss Lucy K. Cole, mezzo-soprano and Mr. W. S. Smith, cello. Mr. Cole graduated from the University in 1888, writing as his graduating thesis a cantata for solo, chorus and orchestra, which was performed at the expense of the University. He later studied with Max Bruch and Heinrich Van Eycken, which resulted in his admission in competitive examination to the Meister Schule of Composition in Germany.

The program consisted of a sonata for violin and piano, several songs, romanza for violin, "Passacaglia," also a march for two pianos. The "Passacaglia," which gained Mr. Cole's admission to the Meister Schule, is a composition which shows marked ability in the variety and beauty of harmonization, and especially in its remarkable counterpointed treatment. The march is arranged from the orchestral score, and is a strong composition, vigorous in style, with strongly defined themes well worked out. Several of the children's songs given were those written by Mr. Cole for the World's Fair, the words by Mrs. Elsie Jones Cooley, published in the Novello collection. They are dainty in style, and perfect unity exists between words and music. The adagio is the best movement of the violin sonata, though the scherzo is taking in style and contains many excellent musical ideas. One of the most pleasing numbers was a minuet for piano solo, played by Miss Gwinner in a thoroughly enjoyable manner. Miss Gwinner is thoughtful and painstaking in her work, has an excellent technic and plays *con amore*. She delighted the audience in all her work. Mr. Cole's compositions are earnest in style, musical, and will bear repeated hearing. It is regretted that he is disinclined to cause their publication, as they would meet with warm favor from scholarly musicians, and some of them, especially the song, "Oute Mer," and the minuet for piano solo would meet with ready sale.

**Emma Juch Arrives.**—Emma Juch arrived last week from Europe and at once left for the West to fill several "Messiah" engagements. The young American prima donna has been remarkably successful in London, and has been engaged as the leading prima donna for the Händel Festival in June. She will also sing in a number of the Richter concerts in London, and is negotiating with Augustus Harris for his season of opera.



BOSTON, Mass., December 31, 1893.

"THE Messiah" was sung in Music Hall December 24 by the Händel, Haydn Society. Mr. Zerrahn was the conductor; Mr. Lang was the organist. The solos were sung by Miss Elizabeth C. Hamlin, Mrs. Katharine Fisk, Mr. George J. Parker and Mr. Heinrich Meyn. The trumpet solo was played by Mr. Pierre Müller. The orchestra was made up of members of the Boston Symphony Orchestra, and Mr. Schnitzler was concertmaster.

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In his address delivered at the last annual meeting of the Händel and Haydn Society Mr. A. Parker Browne, the president of the society, spoke as follows:

"The tale of the year (1892-3) may be briefly told. It has been distinguished by two events of unusual importance—the giving of the two performances of the 'The Messiah' at the Christmas season and the completion of the publication of the 'History.'"

Now I have great respect for Mr. Browne, who, like Baptista Minola, is an affable and courteous gentleman; but when he speaks thus of the importance of two performances of "The Messiah" in one season, I no way approve his opinion.

\* \* \*

First of all, why should "The Messiah" be regarded as peculiarly appropriate to Christmastide?

This oratorio was written without any special reference to Christmas. Its first performance was in April for the benefit of charitable institutions. Its first performance in England was in March. When it was afterward performed under Händel's direction, it was for the benefit of charity. When it was given eight days before the composer's death, the month was April.

Let us take at random a copy of "The Messiah," any edition for voice and piano. Say there are 208 pages in all. The music that bears directly on Christmas Day includes about forty pages.

"The Messiah" might with equal propriety be given Good Friday or Easter.

And yet if ten English speaking men or women were asked what music is most closely associated with Christmas nine, if not the ten would answer without hesitation "The Messiah."

The first direct reference to Christmas is the alto recitative "Behold! a Virgin." Then come the following air, the chorus "For unto us" and the Pastoral Symphony. There are four soprano recitatives and the chorus "Glory to God." Let it be granted that "Rejoice greatly" may be applied appropriately to Christmas. Pray, what other numbers are peculiar to Christmas?

What is the noblest music in "The Messiah?" The few stupendous measures "And the Lord hath laid on him the iniquity of us all." I prefer these few amazing measures to the whole of the "Hallelujah" chorus, which is after all now an English institution, with the cricket bat, the Peerage, the Prayer Book and "God Save the Queen."

Which air in "The Messiah" is the most poignant, the most passionate? The tenor air "Behold, and see if there be any sorrow."

Neither the short chorus nor the air is bound up inseparably with the thought of Christmas. They, as well as "I know that my Redeemer liveth," "Behold the Lamb of God" and "He was despised," are infinitely more in sympathy with the thoughts suggested by Passion Week.

Yet to the great majority "The Messiah" is a Christmas fetic.

\* \* \*

How absolutely free from any expression of mysticism is the music of Händel that tells of that strange night when shepherds and their flocks saw the glory of the Lord and were sore afraid.

Is it not feticism to find any wonderful sacred or profane beauty in the Händelian recitatives that tell the story of the vision of the shepherds?

\* \* \*

Has the birth of the Saviour ever been suggestively treated in music?

Whether the star that guided the Wise Men was a supernatural apparition, or, as Kepler and Ideler thought, a conjunction of Jupiter and Saturn, is immaterial. But has the



idea of this beckoning star inspired strongly and mysteriously any musician of any age?

Now in the Bible there are many stories that are only thumb-nail sketches. There is a provoking silence when we would fain listen with cocked ears.

Take the case of our old friend, the Queen of Sheba. I should like to read "The Private Life of the Queen of Sheba," by an admiring contemporary.

Poe assures us there are fine tales in the volumes of the Magi—in the iron-bound, melancholy volumes of the Magi. But a finer tale would be the true story of Balkis.

And was the name of Sheba's Queen Balkis? Or was it Nicaule, or Makeda? Came she from Yemen, where they die of love, or from Meroe? What was the name of the son, the son begotten by Solomon, the conqueror of the Afreet and the Jinns, the son that was the first of a long line of Ethiopian Kings? Did 12,000 Hebrews escort her home, slaves to her beauty, ready for exile if they could always look upon her face?

What were the adventures of Rahab before the two spies stood before her house in Jericho and craved lodging?

What was the life of Tamar, who buried two unworthy husbands and finally bore Phares and Zarah?

There is the fascinating glimpse of Pharaoh's daughter. Was she known before she was turned to mummy as Thermuthis, Merrhis, or Asiat? Is it true that she was a barren wife, or was Moses her son? And what became of her after the ungrateful Moses refused to be called her son? Was she then ready for the embalmer?

And so there is the story of the Magi, who came from the East to Jerusalem; who saw Bethlehem and the young child with Mary, his mother; who worshipped, and then were guided away by a dream.

Were they astrologers, dream readers; fire worshippers? Were they Chaldeans, Arabians, Egyptians or Persians?

Generation after generation of their ancestors had watched for the star, which when it flashed in sight revealed the form of a young child bearing the Cross. Gaspar, Melchior and Balthazar then started on their journey, and 8,000 men were in their train. They traveled for two years. After the return to their own land the Three Magi gave themselves up to contemplation and prayer. Their burial place was not allowed to be unmolested. Constantinople, Milan, Cologne saw their journeying bones. As patron saints of travellers they gave a name to inns. The sound of their names hushed the wild shriek of the epileptic.

But by what musician has the story of the Three Kings been gorgeously or romantically or mysteriously treated in music?

There are illustrious names—Händel, Bach, Berlioz; lesser names, as Saint-Saëns, Liszt, Mendelssohn, Gade; but the great music of Christmas has yet to be written. Perhaps it is not to be written. If any man of to-day could write it that man is Tinel.

After all the Mysterious Birth was rude and simple, awful in its simplicity. Just as Händel approached the nearest to Bethlehem in his "Pastoral Symphony" so perhaps the old carols of France and England are the most fitting musical expression of the Nativity. And yet the tunes of the old French carols were originally set as a rule to bacchic, satiric or amorous words.

It is not to be denied that the conventional performance of "The Messiah" is fetishism.

The great chorus dear to English speaking people, the great and usually cumbersome chorus, is a fetich. As the "Pall Mall Gazette" said of a late performance of "Jephthah" by the Royal Choral Society, "one has a strong desire every ten minutes or so to oil the wheels of this great machine and make it speed more flexibly. That is the great difficulty. You cannot expect from such a choir that gay and subtle responsiveness to every circumstance of light and shade which is so necessary for the full effectiveness of great choruses. We fear that Sir Joseph Barnby is lacking in diablerie!"

When "The Messiah" was first given in Dublin the chorus consisted simply of the choirs at the two cathedral churches. And if Dean Swift had been sane in 1742 it is doubtful whether Händel would have been allowed the use of St. Patrick's choir, for in 1741 the great Dean addressed an exhortation to the Sub-Dean and Chapter, commenting on the conduct of certain members of the choir for "singing and fiddling at a club of fiddlers." The singers that took part in the performance of Händel's oratorios during his lifetime were less than 100. The chorus brought together for the great commemoration performances in Westminster Abbey and in the Pantheon in 1784 was made up of about 275 singers, and yet its size was the astonishment of the contemporaneous musical world.

But I believe that I have before this chanted in THE MUSICAL COURIER the burden of great choruses. I do not believe in such choruses. Let us again consider the dictum of Ruskin, in which he speaks of "the irregular roar and hum of multitudinous mediocrity."

On account of the size of such choruses we find singular tempos taken by conductors, tempos utterly at variance with the melos and the character of the music.

And it might be said that the Händelian tempo of the average chorus director is a fetich.

The Händel and Haydn Society knows its "Messiah" and the choruses were given as a rule admirably; that is, in the traditional, prevailing fashion. Whether there should not be from a chorus of such size a greater volume of tone is another matter.

Miss Hamlin was heard to great advantage in "I know that my Redeemer liveth." Seldom in these days is this famous song sung with such purity of feeling, absence of sentimentalism, breadth of style and unexaggerated conviction. In "Rejoice greatly" the roudades hobbled. Mrs. Fisk was weak, and apparently frightened. Mr. Meyn made up in boldness what he lacked in art, and Mr. Parker was excellent.

Mr. Marteau appeared at a Suffolk musicale the 26th ult., and played with great success. His numbers were Saint-Saëns' introduction and rondo, Beethoven's romanza in F, Paganini's "Perpetual Movement" and Wieniawski's "Faust" fantasia. He was applauded enthusiastically and recalled again and again. It seems to me that Marteau has gained in breadth and that he plays in a larger style.

I wish that he were engaged as a soloist this season at a Symphony concert. But we have a large assortment of summer and winter local fiddlers, and Mr. Paur will probably be prevailed on to give them all a show and to forbid the appearance of foreign fiddlers on holy ground.

At this same Suffolk musicale Messrs. Herbert Johnson and Edward F. Brigham sang various songs in various ways, and Mr. E. M. Shonert played piano pieces that somehow or other under his fingers sounded all alike.

The program of the Symphony concert given last evening in Music Hall was as follows:

Symphony, No. 5, E minor (MSS).....Dvorák  
Concerto for violin.....Beethoven  
Overture, "1812".....Tchaikowsky

I confess that I was not excited over the news that Dvorák's "American" symphony would be played at the tenth Symphony concert in Music Hall until I accidentally came across a copy of the New York "Herald" of the 17th ult. I there learned that the importation of Dvorák was chiefly "to persuade the composer to attempt a bold exploration into the musical material of America and lay the foundations for a national school of composition."

And what did Mr. Dvorák do?

According to the New York "Herald" the said Mr. Dvorák began to study native music after his arrival in New York. Unfortunately for the future historian we are not told how he studied it, or whether he disguised himself in his exploration so that the music would not become suspicious, frightened, and then escape. It would be a pleasure to read of his wanderings in the jungles of the Bowery and in the deserts of Central Park. It would be interesting to know precisely his first thought on seeing the Harlem goat, an animal now rare. The composer is a modest man, and he has not even hinted at his perilous trips on the Elevated Railway or the Belt Line.

After I read of these adventures and of the intrepidity of the trip to Spillville, Ia., I was curious to hear the symphony, this symphony founded on "negro and Indian tunes," i. e., American tunes.

Then I read in other newspapers statements about Dvorák and this symphony, which convinced me that the work could only be appreciated properly by an audience composed exclusively of intelligent negroes and combed and washed Indians.

But, bless your soul, Dvorák has written delightful music, music that can be enjoyed by men and women, and children of any or every land, and without indulging himself in musical Americanisms.

I am told that a phrase of four measures announced by the horn in the first allegro is "American." It is "American," because it has a rhythmical construction "characteristic of the music which has a popular charm in this country;" and this rhythmical construction is what? Why, the Scot's snap, "a device common in Scottish music," and "it is found in Hungarian music too." Therefore it is American.

The phrase, this American phrase, "is built on the pentatonic, or five-note scale, which omits the fourth and seventh tones of our ordinary diatonic series." Now, this scale is Scotch, Irish, Chinese, "for the old music of these peoples and many others is marked by this peculiarity." Therefore it is American.

Then the subsidiary melody "gives a somewhat Oriental tinge to the movement." Therefore it is American.

The next specimen of Americanism is in the larghetto, "Dr. Dvorák's proclamation of the mood which he found in the song of Hiawatha's wooing, as set forth in Long-

fellow's poem." Hiawatha was an Indian. Therefore the symphony is American.

If this symphony were played without any advance and explanatory notice in any European city, would a German, or Italian, or Russian, or Scot, or Frenchman say at once, "Why, this is American music!"

Would he not find any and all music but American?

Would he not find Scandinavian hints, Hungarian rhythm, Bohemian thought, Scotch melody and Oriental feeling; would he not find tributes to all nations; would he not admire the workmanship and leave the concert hall without a thought of negro, Indian or native born white citizen of the United States?

The rhythm of the first phrase of the first movement is perhaps suggestive of the Southern steamboat and the plantation; but the rhythm is also partly European. The larghetto is full of Scotch and Scandinavian suggestion. The scherzo is anything you please; but: this may be said as an exhibition of American characteristics real or alleged, as a musical exhibition of dash, "smartness," lack of reverence and general devil-me-care, it is not to be named in the same breath with Mr. Chadwick's symphonic scherzo. As for the finale, that, too, is what-you-will; there is a hint at "Yankee Doodle," but the temporary use of a transplanted tune does not make an "American" symphony.

Nor can you expect a Bohemian composer to throw off suddenly his nationality and forget it when he writes.

But there is much that is beautiful in this same symphony. First of all, it is cheerful and agreeable music. There is no touch of pessimism. There is no struggle with the Infinite. The composer has the simple faith of a healthy child. There is the spirit of Nature. There is a thought of woods and fields. Simple and pleasing thoughts are expressed intelligibly. At times the thoughts are clad gorgeously in instrumental colors, but the beauty of the thoughts does not suffer thereby, nor is it puffed up or distorted.

The overture of Tchaikowsky abounds in "alarums within and without." The plaintive church hymn is at first frightened by the triumphant "Marseillaise;" but the French conquer only for a moment. Cossacks scour the plain. There is the Russian general with the terrible name. There is the fire; there is the snow. The "Marseillaise" is heard no more. There is the exultation of a delivered nation. Such music as this overture of Tchaikowsky is perhaps panoramic, or even cycloramic. It would not do as a weekly dose. But it is a good thing to hear such music once in a while, to have the pulse stirred, to feel the consciousness of the raging animal that is in the body of even the most smug and exemplary citizen, although he may not know it.

Mr. Kneisel played his part in the concerto by Beethoven with infinite care and taste. The fine characteristics of his performance have always received full praise in this city. While it is only justice to this admirable violinist to praise at length his accuracy, his usually faultless intonation, his elegance and general finish, it may also be said that his temperament is such that he does not appear to complete advantage in such a work as the Beethoven concerto, which demands a player of more heroic mold.

Whether the performance of the symphony was in accordance with wishes indicated or suggested by the composer I know not, as I had no opportunity of seeing the score. Mr. Paur certainly took the greatest of pains in the bringing out of the work. He was diligent in rehearsal. In the concert he seemed to be unusually flexible in directing. The performance of the orchestra was excellent throughout the concert. The concert itself was too long. The second and the third movements of the concerto might well have been omitted.

This is the program of the Kneisel concert in Chickering Hall to-morrow evening: Dvorák's quartet, F major (MS.); Brahms' piano quartet, G major; Beethoven's C major quintet, op. 29. The Dvorák quartet will be played for the first time in public. Mr. Busoni will be the pianist. Mr. Zach will play the second viola.

Mrs. Elizabeth Mitchell Allen will give a piano recital in Steinert Hall Wednesday evening. She will be assisted by Mr. George J. Parker, tenor.

Mr. Carl Stasny will give a piano recital in Sleeper Hall Thursday evening. He will be assisted by Mr. Mahr, violinist, and Mr. Goetschius, pianist. The program will include Goldmark's suite, op. 11; Grieg's piano concerto, violin pieces by Martini and Schumacher, and a manuscript composition by Mr. Goetschius for two pianos.

This is the program of the Symphony concert at the Sanders Theatre, Cambridge, Thursday evening: Brahms' C minor symphony; air, "Alceste," Gluck; overture, "Eury-anthe," Weber; air, "Oberon," Weber; overture, "1812," Tchaikowsky. Mrs. Amalia Materna will sing.

The program of the Symphony rehearsal and concert in



Music Hall this week will be as follows. All the works are by Wagner:

Prelude to "Die Meistersinger von Nuernberg;" "Vor-spiel" and "Liebestod" ("Prelude and Love-death"), from "Tristan and Isolde;" "Siegfried Idyl;" a "Faust" overture; "Siegfried's Funeral March," from "Götterdämmerung;" "Brünhilde's" dying speech. Mrs. Amalia Materna will sing.

Manager Flower has made arrangements to introduce to his audience at the seventh of the Suffolk musicales, Tuesday evening, January 9, the Polish pianist, Josef Slivinski.

Mr. and Mrs. Max Heinrich announce vocal recitals in Chickering Hall March 1 and 5.

Mr. Loeffler's new composition for violoncello and orchestra will be played at a Symphony concert in February.

PHILIP HALE.

## Notes on Some of the Most Prominent Russian Composers and Literary Writers

J. DE ZIELINSKI.

MY paper on "Music in Russia," which I read before the World's Fair Auxiliary Musical Congress, in Chicago, last July, having been favorably received and reproduced in your issue of October 25, 1893, as well as in other journals of this country and of Europe, I wish to supplement it with some notes on the principal personages that I deal with, in the order that they are mentioned, notes that may be of value to the student as well as to the future biographical compiler.

Gabriel Romanovitch Derzavin, born at Kazan July 3, 1743, is considered the first universally popular Russian lyric poet; he entered the army as a private soldier in 1762, and owing to his talent and superior education his promotion was rapid, till in 1791 we find him appointed by Catherine II. to the post of Secretary of State; in 1800 he was Imperial Treasurer, and in 1802 Minister of Justice. This last office being tenable at that time only for one year, Derzavin retired in 1803 into private life on a pension granted by the Government. His style is noted for lofty ideas, purity of sentiment and rich vigor of language; this is made especially manifest in an Oriental extravagance of imagery not understood by the colder, less ecstatic fancy of the West. His most popular as well as best work, which has been also translated into many languages, is an ode, "The Address to the Deity."

First among the original fabulists of Russia was Ivan Andreyevitch Kryloff, born 1768, died 1844; his fables were published in England by Ralston in 1809.

A contemporary of his was Alexander Sergeyevitch Pushkin, born in Moscow May 26, 1799, and educated at the Imperial Lyceum of Tsarskoe Sielo. In 1817 Pushkin entered the Government service, and about the same time he became also one of the most prominent figures in fashionable society. His popular romantic poem "Ruslan and Ludmila" was first published in 1820; this was followed in 1822 with "The Prisoner of Caucasus;" in 1827, with "The Gipsies," and in 1828 with "Eugeni Onegin," of which an English translation appeared in 1881; it is fashioned somewhat after Byron's "Beppo," and is a splendid, sarcastically humorous description of Russian society. In 1829 Pushkin gave to the world "Pultava," with Mazeppa for its hero; this was followed soon after with "Borys Godunov," considered the best of all his works. Like Byron, he was a bold and brilliant genius, excelling particularly in vigor of imagery and impassioned sentiment. Political appointments bring about usually decided changes in people's convictions, and so from a most pronounced liberal Pushkin—after having been appointed to the office of Imperial historiographer, with a pension of 6,000 rubles—became an ultra conservativist. Mortally wounded in a duel, he died at St. Petersburg, February 10, 1837.

To this group of interesting writers, many of whose texts have since been immortalized by Russian composers, belongs Michael Lermantoff, a famous poet, born 1811, killed in a duel in 1841; Nicholas Michalovitch Karamsin, considered as the greatest of Russian historians, born December 1, 1766, at Bogorodza in the Government of Simbirsk. His father, of Tartar descent, an officer in the army, was so strongly attached to the military service that he made his son enter the same; Nicholas did not serve, however, very long, and when he retired he gave himself up to travel in Germany, Switzerland and France and to extensive literary pursuits. In 1803 he was appointed Imperial historiographer; died May 13, 1826. Prince Vyassenski, a celebrated song writer, elegist and critic, born in 1792; Alexander Petrovitch Sumarokoff, a distinguished poet, who developed Russian drama, born 1718, died 1777; the poet Baratynski, who died in 1844; Schachovskoi, one of the best comic authors in Russia, particularly so on account of the amazing fertility he was possessed of, and who died in 1846; and last, but not least, one of the most illustrious men in Russian literature, Nicholas Gogol. Born in 1810 in the village of Vassilyevska, Government of Pultava (Little Russia), he went—after having completed his studies—to St. Petersburg, when he solicited Government employment; this was refused to him on the ground that he did not know the Russian language well enough.

To refute it the young man published shortly after a collection of novels and sketches, entitled "Evenings at a Farmhouse," which were brought to the notice of the literary world by Saint-Beuve; that in itself was sufficient to make the book an immense success. The supplementary volume to "Evenings at a Farmhouse" is "Mirgorod," and reveals to us the extraordinary skill of the author in forming and unraveling plots. This, his first collection, was followed with "King of the Gnomes," "History of a Fool" and "The Housekeeping of Former Times," a masterpiece of its kind.

"The Revisor" was a brilliant comedy which Gogol wrote to expose the rooted abuses of the internal administration; it created a furore and brought the author from the hands of Emperor Nicholas the appointment of professor of history in the University of St. Petersburg. While occupying this position he wrote in 1842 a powerful satire on serfdom, which was published under the title of "The Adventures of Tschitschagoff; or, Dead Souls." A miserable English translation of it under the name of "Home Life in Russia" appeared in 1854; a supposed new translation has been put on the market a few years ago, but fails to do justice to the finesse of the author. After some years of residence in Italy his opinions underwent a marked change, and the erstwhile liberal reformer became a humble apologist of despotism! He returned to Russia after 1848 and died in Moscow in 1851.

I must not forget to mention Fedor Gregorovitch Volkoff, a dramatic writer and founder of the Russian stage. He was born in 1729, established the theatre in Moscow in 1756, made a collection of biblical dramas by St. Demetrius, and died in 1763.

Much more on the subject of Russian literary writers can be gleaned from Courrière's "Histoire de la Littérature en Russie," Paris, 1875.

Going back to the composers of the latter part of the eighteenth century, we come first to Dymitri Stefanovitch Bortinansky, who was born in 1732 at Gluchov in Ukraina and died 1828. He rose to the position of director of the Imperial chapel, the musical services of which he reformed thoroughly; a church composer of unusual merit and quaint originality.

Alexis Lhoff, who under Nicholas (1796-1855) was musical director of the Imperial chapel, was born at Revel in 1799; died 1870; served in the army and became general and aide-de-camp to the Emperor in 1836. He was a particularly fine violinist, and was noticed as such by Robert Schumann.

Charles Davidoff, a mathematician of eminence, gave up his didactic studies to become a pupil of Carl Schubert, the violoncellist, in St. Petersburg. Davidoff was born in Goldingen in 1838, was appointed director of the Imperial Conservatory in St. Petersburg in 1876, and died in 1889. A distinguished violoncellist and composer, whose symphonic poem, "The Gifts of Terek," deserves the widest recognition at the hands of orchestral directors.

Maxym Sazunovitch Beressovsky is another Ukrainian, born among the Cossacks, is Gluchov in 1745. Particularly noted as a church composer of merit, who improved the Greek musical church services, and was the first to introduce in Russia double choruses. He suicided in 1777.

Michael Ivanovitch Glinka, best known for his characteristic setting of "The Life for the Tsar" and "Ruslan and Ludmila," two very popular operas in Russia, was born in Novospask, Government of Smolensk, in 1804, and is a descendant of a noble family, said to be of Polish origin. Strange as it may seem it is not universally known among musicians that, like Berlioz, he scored Weber's "Imitation to the Dance," retaining it however in the original key. He died in 1857.

I come now to the more recent, as well as representative musicians of the new Russian school of music, the earliest one of whom was Alexander Sergievitch Dargomyjsky, born in the government of Tula, February 2, 1813. A nobleman by birth, he was attached in 1831 to the Imperial household; threw up his position in 1835 and went to study music for eight years; died in 1868. His posthumous work, "The Stone Guest," has been scored by Rimsky-Korsakow.

A critic and dramatic composer of some distinction was the Counsellor of State, Alexander Nikolayevitch Seroff, born at St. Petersburg in 1820. When young he studied law, and not till 1850, after holding a Government appointment in the Crimea, did he give up law for music; he died in 1871.

The father of Cesar Cui was one of Napoleon I.'s soldiers in the campaign of 1812; he was wounded and half frozen at Smolensk, and unable to join in the retreat. Having recovered his health he remained in Lithuania, and became in time professor of French at the gymnasium school in Wilno; married a Lithuanian noble lady, Julia Guciewicz (Gutievitch), and the youngest of his five children, born in 1835 at Wilno, is General Cesar Cui, professor of fortifications in three military academies of St. Petersburg, and one of the most prominent leaders in the new school of music. Cesar Cui is the composer of several operas, symphonies, piano pieces, songs and choruses, also of a charming suite for piano and violin.

Mily Balakirew, the founder, in conjunction with Lomakin, of the "Free School of Music," in St. Petersburg, and director of the Imperial Chapel, was born at Nijny-

Novgorod in 1836, and has exercised a most powerful influence over the new Russian school, since he has guided more or less the musical studies of nearly all the leading Russian composers of to-day. Aside from his orchestral ("King Lear," "Tamara," &c.) and other works, he has issued (in 1890) a remarkable collection of national melodies.

Nicholas Andreyevitch Rimsky-Korsakow was born in 1844 at Tikhvin, in the Government of Novgorod. Destined by his parents for the marine service, he made his studies in the Naval Institute, whence he graduated in 1863. Being fond of music, he was allowed to study it—both piano playing and composition—from his early childhood under the guidance of Theodore Canillé. In 1861 he became acquainted with Balakirew, Cesar Cui and Mussorgsky, and soon after decided as to his future activity, giving himself up to most serious musical studies. Having finished (in 1865) a naval voyage around the world, he remained in St. Petersburg and continued his musical work and studies alone. His first symphony was produced in December, 1865, at a concert of the "Free School of Music," under the direction of Balakirew, to whom he owes much for valuable advice as to instrumentation and musical form. In 1871 Rimsky-Korsakow, invited by Mr. Assantchevsky, the director, became professor of composition and instrumentation at the St. Petersburg Conservatory. Having left the naval service in 1873, he was appointed inspector of marine orchestras, which post he occupied until it was suppressed by the Government in 1884. From 1874 until 1887 he was director of the "Free School of Music," and directed its concerts in place of Balakirew, who had retired, but who resumed again his functions in 1881. Since 1883 Rimsky-Korsakow is also assistant to Balakirew, director of the Imperial Chapel, while since 1886 he directs the Russian Symphony Concerts. In 1880 Rimsky-Korsakow directed the two Russian concerts given at the Trocadero, Paris, and the following operas of his have been given at the Imperial Theatre, St. Petersburg: "Pskovitanka," in 1873; "A Night in May," in 1880; "Snegorotchka," in 1883, and the opera ballet "Mlada," in 1893. His orchestral works embrace three symphonies (in E minor, "Antar" and C major), a symphoniet in A minor, an overture on Russian themes, a Servian fantasia, "Sadko" (a musical tableau), fairy tales, Spanish capriccio, "Schéhérazade" and "Easter." Among his other works are a string quartet in F, a concert fantasia for violin, a piano concerto in C sharp minor, some religious pieces, a few choruses à capella, some piano pieces, twenty-eight melodies for voice and a collection of 100 Russian popular songs. He has also edited a manual of harmony and orchestrated the following operas left unfinished on account of the death of the respective composers: "The Commodore" of Dargomyjsky, "Khovanstchyna" and a few other works of Mussorgsky, and "Prince Igor" of Borodin, this latter in conjunction with Glazounow.

Alexander Porphyryevitch Borodin was born in St. Petersburg, October 31, 1834, and descended through his father from the Princes Imaratynskoy, the Eastern kings of Imaratia, the most beautiful of the ancient kingdoms of the Caucasus. Both musically and scientifically inclined, his education was particularly bent in the latter direction, though he did not neglect music, and when only eleven years of age he was making decided progress in violoncello and flute playing. When twenty-eight years old he became acquainted with Balakirew, and though two years his senior he became like Cui, Mussorgsky and Rimsky-Korsakow, the pupil of this powerful genius. Borodin was a doctor of medicine, professor of organic chemistry and director of the laboratory at the Academy of Medicine and Surgery in St. Petersburg; he died February 14, 1887. His works are three symphonies (in E flat major, B minor and two parts of the third in A minor), two sets of four melodies each, some posthumous songs, two string quartets, "On the Steppes," a symphonic sketch for orchestra, a scherzo in A flat major for orchestra, a suite for piano and a few other minor compositions.

Modest Petrovitch Mussorgsky was born at Toropets in 1839, composer of "Borys Godunov," "Khovantchyna" and some orchestral and piano works, one of the most distinguished musicians of the new Russian school, died March 28, 1881.

Alexander Glazounow, son of a well-known bookseller in St. Petersburg, was born in that city in 1865. Having finished his studies at the Polytechnic School in 1883 he has devoted himself since to music. His first acquaintance with Balakirew and Rimsky-Korsakow commenced in 1880, and while the former guided him with his valuable advice the latter was for two years his teacher in theory. It was during this period that Glazounow, only sixteen years of age, composed his first work, the symphony in E major; it was played under the direction of Balakirew in the Hall of the Nobility, and created quite a sensation. In the same year two other works of his were brought to the notice of the public, his first string quartet and his first overture (on Greek themes), the latter under the direction of Anton Rubinstein, at one of the Symphony concerts. While at Weimar in 1884, to assist at the production of his first symphony in that city, he was presented to Franz Liszt and warmly received. In 1889, during the exposition in Paris, he con-



ducted at the Trocadero his second symphony in F sharp minor and his symphonic poem, "Stenka Razin."

His orchestral works embrace three symphonies, two overtures on Greek themes, one suite, two serenades, four symphonic pictures—the forest, the sea, "Kremlin" and spring—one Oriental rhapsody and a triumphal march written upon an American theme. Among the other compositions are five quartets and one quintet for strings, a piano suite on the name "Sascha," prelude and two mazurkas, barcarolle and novelette, three etudes, two waltzes, one nocturne, &c.; also nine melodies for voice. Among his orchestral arrangements can be found the "Petite" suite of Borodin and a suite of compositions by Chopin, embracing a nocturne, polonaise, mazurka and tarantelle.

Edward Naprawnik, born in Bohemia in 1839, has for over thirty years resided in St. Petersburg and was the first director at the Imperial Opera House in that city.

Anatole Liadow, born in St. Petersburg in 1855, studied music in the Conservatory of that city under Johansen and Rimsky-Korsakow, since 1878 professor of theory and harmony at the same institution. His works up to op. 19 have been published by Bessel & Co., the rest by M. P. Belayeff, and present some exceedingly interesting as well as original pages.

Nicholas Sokolow, son of a Greek priest, was born at St. Petersburg in 1858, studied at the Conservatory under Johansen and Rimsky-Korsakow, finished his studies in 1885 and is now teacher of harmony at the Imperial Chapel. His compositions embrace an elegy, intermezzo and and pastorelle for orchestra, a serenade for string quintet, three quartets and variations for piano, thirty melodies for voice, two choruses, with orchestra, for women's voices, one chorus, with orchestra, for male voices, and ten choruses à capella.

Genari Karganoff, born 1803, died in 1891 while on a concert journey, was one of the most distinguished Russian pianists of the younger generation; a talented and most promising composer, whose works embrace some forty compositions of varied forms, mostly for the piano.

Constantin Antipow was born in 1858 at St. Petersburg, studied music under Johansen and Rimsky-Korsakow at the Conservatory of that city. M. P. Belayeff is the publisher of his works, which embrace piano, vocal and orchestral compositions; among the latter an allegro symphonique, op. 1, deserves especial notice.

Felix Blumenfeld was born in 1863 in the Government of Cherson; in 1881 he entered the Conservatory of Music at St. Petersburg and became a piano pupil of Th. Stein. In 1885 he finished his course as pianist, taking the gold medal, and occupies since then the position of professor at the same institution.

Nicholas Vassilievitch Artchiboucheff was born March 7, 1858, at Taarskoye-Sielo, and his father was an officer in the regiment of Hussars of the Imperial Guard. Having finished in 1879 a course of studies in the Imperial Law School, he served during the five succeeding years in the Senate and in different law courts and is now inscribed as a sworn advocate in the district of the local Court of Appeals in St. Petersburg. His musical tendencies revealed themselves when he was studying law, but he soon gave up his violin lessons to teach himself piano playing and improvisation. He received his first harmony lessons from Solovieff, one of the professors at the St. Petersburg Conservatory. Having made the acquaintance of Balakirew in 1877, he acted upon his advice and placed himself under the guidance of Rimsky-Korsakow for instruction in theory. In 1882-3 he assisted his teacher in preparing an edition of the posthumous works of Mussorgsky, and made transcriptions for piano, four hands, of the following orchestral numbers: scherzo, intermezzo, march, "Danse des Persides" (from the opera "Chovanstchina"); "Walpurgis Night" fantasia, for two hands, the chorus from the tragedy of "Oedipus." He has also transcribed for four hands a sinfoniet by Rimsky-Korsakow and a scherzo in D major for orchestra, by Liadow. Among his own works are two mazurkas for piano, a polka for orchestra and several romances for voice.

Joseph Witol was born in 1863 at Wolmar, in the Government of Livonia. His first musical studies were begun in 1880 at Mitau; a year later he entered the Conservatory at St. Petersburg, where he remained as pupil of Johansen (in harmony) and Rimsky-Korsakow (in composition and instrumentation) until 1890, when, having completed his studies, he was appointed professor of harmony in the same institution. Has composed a symphony (in MS.), "Lilego," a musical tableau for orchestra, some vocal numbers and piano pieces (among these a sonata and variations).

Michael Assantcheffsky was born in 1838 at Moscow. He is the possessor of one of the finest musical libraries in the world.

Alexander Kopylow, born in 1854 at St. Petersburg, was educated musically in the Imperial Chapel, where he is now one of the vocal instructors. Has written a number of piano pieces, songs, a few orchestral numbers (particularly interesting, a scherzo, op. 10) and some choruses.

**Slivinski at Vassar.**—Mr. Josef Slivinski will play at Vassar College on the 19th, having been engaged by Prof. E. M. Bowman.



#### NOTICE TO CORRESPONDENTS.

**ALL THE MUSICAL COURIER Correspondent Cards are hereby revoked. Correspondents will please apply for their cards for the year 1894, which will be mailed on or about January 1.**

#### O. M. T. A. Meeting.

THE meeting of the Ohio Music Teachers' Association, December 27, 28 and 29, in Dayton, Ohio, was a success educationally, financially and socially. The program book is a monument to President Gantvoort's originality and industry. The participating players and singers deserve especial praise for carrying out the plans of the president in so unselfish a manner. The essayists were well chosen and their "chin music" was interesting without exception.

As usual, the program presented some additions, subtractions and silence. Very little of the latter, however.

The public school men were really interesting, and the fixed and movable *De men* turned one another over quite lively.

The piano nuisance was ably handled at this meet. Steinway, Gildemeester & Kroeger, Hallet & Davis only were used.

Mr. Albino Gorno was not present, but his numbers were played by Mr. Howard F. Peirce and Mr. Romeo Gorno. A slip of the tongue made the president say, "Romeo Gorneo," which was supplemented by a lady within ear-shot, who said, dryly, "From Borneo!" Mr. Werthner has cultivated most diligently the art of piano playing; also, an immense moustache. Mr. Van Cleve is an electric light as essayist and in debate. Indeed, in the latter 'tis difficult to down him. His "Rondo" for piano and his playing of it were comparatively only a tallow-dip flicker.

The Findlay double quartet failed to materialize, and in consequence four numbers of the program were left to be filled by "subs." Mr. Blumenschein, with his singers, filled three of them, while the charming Miss Doeltz, of Detroit, filled the other.

Mr. Bohlman is one of the most striking pianists ever heard here.

Dr. Elfenheimer (that's the way one of our papers had it) is, as a pianist, even more striking, while Mr. Oliver Willard Pierce, of Delaware, is the most strikingest of all.

There's a future in strikes and strikers, but in the meantime, brothers, make music and give the strikes a rest.

Mr. Howard F. Peirce, of Dayton, was a very busy man. He played accompaniments for everybody, from soloist to the Philharmonic Society, also sonatas—solo and with violin—a trio and a number of piano solos. Mr. Howard Peirce is a most obliging gentleman and a pianist who makes beautiful music.

Mr. Sterling's organ paper was quite interesting, and his organ performances, as also those of the Messrs. Zwissler, Adams and Colson were edifying. They toyed with the stops, caressed the keys and dawned on the pedals most effectively.

The Cincinnati double quartet of vocalists sang most beautifully at least three of their program numbers. They had not learned the Palestrina music, however, for it was most dreadfully rendered.

Mr. Schath, of Cincinnati, is not a solo violinist as yet, and there is promise of Miss Butz becoming a pianist. The reception after the concert was an elegant affair. To Miss Andrews belongs the credit of its success. Whatever this hustling, bustling, electric and able lady takes hold of goes.

There was the suave Erek Stewart, with the loveliest speeches; gaunt and fierce looking Glover (who should apply to some bang-up vocal culturist for some of it), several elderly gentlemen, also some younger men and ladies, who participated in the public music experience meetings. They had it "right and left" among themselves.

Mr. Schneider contributed some scholarly piano playing.

Mr. Tunison, the Cincinnati critic and singer, needs some polish vocally to complete his otherwise musical make-up. Mr. G. H. (andsome) Marsteller, in a velvet gown, played his magnificent new fiddle very artistically. Mr. John A. Beethoven—beg pardon, Broekhoven—of Cincinnati, read a scholarly paper on the Sonata Form, illustrated by Mr. Schneider, while Mr. Van Cleve illuminated the Clementi school with specimens by Mr. Bohlman. The Dayton Mozart Club (thanks to Mr. Blumen-schein and the energetic Mrs. Gebhart) presented some numbers of Pergolesi's "Stabat Mater" in good style. Mr. Kupper-schmidt, violinist, assisted artistically in a sonata and two trios. Messrs. Werthner and Zwissler were with him.

The Dayton Philharmonic Society finished off two of the evening concerts with some effective chorus work. Dr. Elsenheimer read a highly interesting paper on the romantic and modern virtuoso school in a most attractive manner. The doctor is a gifted young man, scholarly, pianistic, and as a composer. But why does he sing outside of his own private apartments?

The Doctor was quite useful, serving as accompanist, soloist and duo-list, and with his voice on the floor of debate.

A glance at the last concert program is sufficient to cause one to be resigned to his or her fate, be it good or ill. Four Brahms' numbers (variations for two pianos, two rhapsodies and a violin

and piano sonata), and in addition eleven other compositions were enough to give one "that tired feeling."

Miss Betscher, who failed to appear in the morning, materialized largely and handsomely in the evening and sang very well. Betscherlife! Mr. Zwissler contributed two cello solos, and the other numbers were done by artists heretofore mentioned.

Taken altogether it was a memorable gathering, and new life was infused, which promises well for the future.

Mr. Gilson Wee Smith was "not in it" this time, neither did he lend his presence.

Mr. Joe Hannes Wolfram von Eschenbach, now of Cleveland, was conspicuous through his absence.

Cleveland's Beethoven "went back on us," this trip. Come next time Beck! Ebeling, Columbus' only musician, graced the occasion.

President Gantvoort is a man and musician of very decided ability and was honored by a third election to the O. M. T. A. presidency.

I have a bone to pick with the fellow in your office who decapitated my last communication by throwing my beautiful and thoughtful essay on the three kinds of music (viz., vocal music, instrumental music and chin music) into the waste basket.

Should any echoes (of the Ohio meet) awaken I'll keep you posted. ONE WHO WAS THERE.

#### Cincinnati Notes.

MUSICAL affairs in Cincinnati have been quite brisk for the last two weeks. First I must mention the piano recital of Mr. Armin W. Doerner, of the College of Music, given on the night of December 1. This artist is one of the best known and most admired pianists of our city. His connection with the College of Music has lasted now some twelve or thirteen years, and through unparalleled and unwearied assiduity he has achieved a most enviable reputation as a piano instructor. Some years ago he published a very excellent digest of technical matters possessing some peculiar and individual features, by which he gained the reputation of a unique and recognizable personality; the result has been that to-day he is at the head of what is called the "Doerner Department" in the College. This is the mode by which the piano work at the college is at present organized, there being several departments, with a teacher of experience properly augmented and flanked by four or five assistants in charge.

Mr. Doerner's department is one of the most important and fully patronized in the college. As an artist his performance is marked by scholarly accuracy, by sterling judgment in the selections of compositions, and usually he takes a very wide range—from Bach to Tchaikowsky. His talents fit him, in my opinion, for the interpretation of music of the classic forms in which the mystical and emotional depth are not extreme. Such works as those of Weber and Mozart he does to perfection. In the modern impulsive compositions and in the intense idealities of Beethoven his playing, though to my thinking not satisfactory, is nevertheless excellent, inasmuch that he can fairly claim the reputation of an all round artistic pianist. His program on the evening in question was one of the best piano programs I have ever heard, having no spots of tedium and an extraordinary proportion of new, and not merely new, but interesting compositions. He was assisted by one of the rising vocalists of the city, Miss Hissem, of the College of Music.

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An interesting concert for the benefit of Mrs. Nina Pugh-Smith was given at the Odeon also by the subscription and patronage of our bon ton. This lady was at the college some years ago and lately studied for a year with Mrs. Rogers, of Boston. She is a mezzo soprano or mezzo soprano-contralto, who has attained a considerable degree of skill in the art of vocalization. She was ably assisted by some of our local talent, the pianiste Mrs. Flora Cohn-Jackson, a favorite pupil of H. G. Andres; the well-known basso, Chas. Davis, who has been a factor of all our local concerts for the last ten or twelve years, and last, but by no means least, Mr. Hugo Kupferschmid, a young violinist of brilliant powers. He is a charming artist, uniting tone of the purest with execution the most facile.

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Speaking of violinists, I may mention in passing that we had a veritable sensation in the inner circles of our social and musical elite a few weeks ago. Miss Leonora Jackson, a young girl about fifteen years of age, chaperoned by her mother and accompanied upon the piano by her brother, gave some four or five subscription recitals. There was only one opinion, namely, that she possesses a degree of talent verging closely upon genius. Such wonderful tone and expression I have never heard from a young violinist, though we have had at least six or eight wonder children, varying in ages from twelve to fifteen, who have been graduated at the Cincinnati College. Notable among them is Max Bendix, the present concertmeister of the Thomas Orchestra in Chicago, and the head of a quartet which is, so far as I know, the only rival of the Kneisel Quartet of Boston. Bendix was one of the honor pupils under S. E. Jacobsohn in 1881.

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On December 14 the Apollo Club, long known in this city as the fashionable society, made its initial bow for the season of 1893-4. The concert was elaborately gotten up, the orchestra having been more thoroughly rehearsed than usual, and the result was in some respects a much more satisfactory performance. Cowen's "Sleeping Beauty," a work respectable and talented, though by no means inspiring or filled with the uncanny fire of genius, occupied the first hour and a quarter. Then followed a miscellaneous program, closing with the finale from the first act of "Lohengrin." The singing of this society has always been finished, and in serenades and compositions given without accompaniment it is above criticism, but wherever manliness, energy and the headlong rush of untrammelled inspiration are needed I have always found the singing of this organization tame and marked by that polished coldness which may be a great



desideratum in society, but which in art is the prolific mother of a great brood of faults.

The orchestra concerts given on Sunday afternoons in Music Hall under the direction of Mr. Brand, by the Cincinnati Orchestra Company, known here as "The Pops," have been of late very successful indeed. The last two Sundays the soloist was Marie Decca (Mary Johnson in private life), and she sustained the phenomenal reputation which she has acquired during the last two seasons. She was born at Georgetown, Ohio, about 40 miles from Cincinnati, and I think that local patriotism has something to do with her astonishing currency. She is, in my opinion, an excellent coloratura singer possessing a beautiful voice and, if not perfect, nevertheless a highly developed art. Neither is her singing mere pyrotechnic display, for in simple ballads, especially love songs, she is happy, the sentiment and expression being direct, unaffected, charming. I have lived in Cincinnati fourteen years and have never found the people so enthusiastic over anyone except Patti.

That reminds me, by the way, that Patti the imperishable will give her 474th "farewell" in Cincinnati at Music Hall on the evening of the 23d. Ten years ago I was an enthusiastic Pattiite, and out of affection and respect I think I shall attend the obsequies of her voice on the date mentioned. I remember some years ago hearing Marie when he was emphatically in the sere and yellow leaf, and yet one could catch now and again, like transient gleams through autumnal clouds, a notion of what he was in his glory; so I advise all young ladies to hear Patti, not for what she is or shall be, but for what she was and should have been.

Another event of great importance is looked forward to here with eagerness, namely, the concert on the 29th by the Cincinnati Orpheus Society, in which Xaver Scharwenka, of your city, will appear as pianist and composer. He is to play his second concerto in B flat minor with orchestra and also direct some extensive excerpts from his opera, "Mataswintha."

JOHN S. VAN CLEVE.

### Des Moines Details.

DES MOINES, December 18, 1893.

DURING the month past several concerts of more or less interest have taken place here. The first to be mentioned, and perhaps the most important of them, was that given by the Philharmonic Society, under the direction of Dr. Bartlett. It was of a mixed nature, part chorus, part orchestra and part solo. The concert was given in Foster's Opera House. The orchestra is a new organization consisting of twenty-four members. Owing to a scarcity of violinists the stringed department is rather weak. We might go through with the other instruments and find much to criticize in their respective departments, but have no desire to be severe or find fault with what they did, for this was their first concert and they had many obstacles to contend with. A picked up orchestra, even in a large musical city, can never, at least never does accomplish very good results, but one brought together in such a city as this must practice together a long time before any real musical effects can be obtained. Dr. Bartlett's ambition to have an orchestra to assist him is commendable and he is deserving much credit for his hard efforts in obtaining it; but he must be content to put herculean work into it and kindle a great deal more enthusiasm in its members before any very satisfactory musical results will follow.

The chorus class is a good one, numbering about eighty voices. Dr. Bartlett has drilled the class four or five years, and they show considerable progress in vocal technique and tone color. They lack what nearly all chorus bodies are deficient in, a quick, even attack. An effective chorus can be possible with fifty or a hundred voices, but to be so, they must practice precision in time, articulation and pronunciation. To do this the singers must have confidence in their leader, must put their whole soul into the work in hand, watch and obey him implicitly in everything he requires of them. A poor leader enthusiastically obeyed will produce better results than a good one half heartedly obeyed. We would kindly suggest that Dr. Bartlett place his orchestra down in front of the stage, bring his singers further forward and raise the seats of the rear rows of singers at least 2 feet; in this way more satisfactory results can be obtained, both for chorus and audience. Mr. Jacob Schmidt played a violin solo, introduction and march, with orchestral accompaniment by Leonhard, but he was so hampered by the orchestra that his solo was ruined. Now Mr. Schmidt is a good violinist, and ordinarily, with proper surroundings, would have played the solo finely, and thereby have won a new feather for his musical cap, but alas, he and his solo came to grief. We have heard Mr. Schmidt play the same solo with piano accompaniment, doing it excellently, and coming off with flying colors. The ladies' quartet introduced into the program seemed somewhat out of place, though their singing was meritorious, but too frivolous for such a concert.

There was a well filled house, consisting of the wealth and fashion of Des Moines.

Mrs. Bonbright, pianist, and Mrs. Belknap, vocalist, gave an invitation concert at the beautiful little hall of Estey & Camps' piano warerooms last week, which was a successful affair, musically and socially. Having a faculty meeting to attend, I was not able to be present, but have good authority for saying that both the ladies acquitted themselves artistically well. The Mozart Club, from New York, gave a concert last week. I did not attend and I know nothing of or about the organization. The "Robin Hood" Opera Company has been here, but as it is one of those traveling attachments which infest the West, there is nothing to be said for good or bad about it. There are several good concerts booked to come, of which more in due time.

JAMES M. TRACY.

**Moscow.**—A writer from Moscow doubts whether the opera personal in that city is strong enough to give satisfactorily Wagner's "Siegfried." The singers are in great part Italian, and some rôles are always sung in Italian. The orchestra is disorganized and capriciously managed.

### Two Musical Dogs.

A WONDERFUL story of a French musical critic is related by persons who profess to have been acquainted with him and who have seen him in attendance on musical performances, says the Manchester "Times."

He was a dog and his name in public was Parade; whether he had a different name at home was never known. At the beginning of the French Revolution he went every day to the military parade in front of the Tuileries palace. He marched with the musicians, halted with them, listened knowingly to their performances, and after the parade disappeared, to return promptly at parade time the next day.

Gradually the musicians became attached to this devoted listener. They named him Parade, and one or another of them always invited him to dinner. He accepted the invitation and was a pleasant guest. It was discovered that after dinner he always attended the theatre, where he seated himself calmly in the corner of the orchestra and listened critically to the music.

If a new piece was played he noticed it instantly and paid the strictest attention. If the piece had fine, melodious passages he showed his joy to the best of his doggyish ability; but if the piece was ordinary and uninteresting he yawned, stared about the theatre and unmistakably expressed his disapproval.

Another very curious story of a canine musical ear is told of a London organ-grinder's dog. The organ-grinder was blind and aged, and the dog used to lead him about. One night, after a hard day's work, the old man and his faithful companion lay down to sleep, with the organ beside them.

They slept soundly, and when they awoke the organ was gone. But the dog led the old man through the streets where he had been accustomed to play, and persons who had given him alms before continued to befriend him, so that the loss of the organ proved not to be so bad after all.

Weeks went by. One day the old man heard a hand-organ playing a few feet from him. It reminded him of his lost instrument, but he paid no special attention to it. Hand-organs were common in London and he heard them often.

Not so the dog. He showed signs of great excitement, barked violently and led his master in the direction of the organ. He sprang at the robber's throat, dragged him away from the stolen organ and led his master eagerly up to it with expressions of recognition and delight.—"Exchange."

### Musical Items.

**Adolph Brodsky, Soloist.**—Adolph Brodsky will in the future devote most of his spare time to solo playing. He has arranged with Henry Wolfsohn to act as his sole manager, and although the arrangements were completed only a few days ago several concerts are already booked. It is more than likely that Mr. Brodsky will make a short trip through the West in the spring.

**Carl's New Tenor.**—Mr. George L. P. Butler has been engaged as solo tenor of the First Presbyterian Church, Fifth avenue and Twelfth street, New York.

Mr. Butler resigned his position at the Pilgrim Congregational Church at Worcester, Mass., to come to this city, and is studying the voice with Mr. F. E. Bristol and harmony with Mr. William C. Carl, under whose direction he will sing at the First Church.

**Lee's Pupils.**—Among the pupils of Mr. Wm. H. Lee, the well-known singing master, are Miss Ida Belle Cooley, the popular young soprano of the Madison Avenue Baptist Church, and Master Chas. Meehan, the boy soprano, now singing at the Church of the Heavenly Rest, but who, after this month, will divide his time between this church and St. George's, singing at the latter in the evening and at morning service in the former.

**Bowman Before the Pennsylvania M. T. A.**—At the meeting of the Pennsylvania M. T. A. last week at Scranton Mr. E. M. Bowman addressed the association on the subject of "The Value of Associational Meetings," in the course of which he favored the reorganization of the National Music Teachers' Association on a delegate basis. At the business meeting the following day resolutions were adopted indorsing Mr. Bowman's suggestion, and promising to send two delegates to the next National Association meeting.

**Bach's Cantatas.**—A series of concerts will be inaugurated in the Salle d'Harcourt, Paris, on January 11 for the production of several of the cantatas of John Sebastian Bach. The chorus of 100 will be directed by Mr. Ch. Borde, and Mr. Alexandre Guilmant has been engaged to preside at the organ.

**"Uriel Acosta."**—The opera, "Uriel Acosta," by Mrs. Valentine Sseroff, was given for the first time in the Little Theatre of St. Petersburg, but without success. The libretto is from Gutzkow's play.

**Music and Liquor.**—According to a decision made this morning by Judge Charles B. Elliott of the Municipal Court, the Minneapolis city ordinance which provides that "no theatrical performances or concert performances shall

be permitted, or any license issued in any building where liquors are ordered, bought or sold," is absolutely worthless, and the Comique and the Casino are at liberty to continue their stage performances in spite of the protests.—Chicago "Tribune."

### NOTICE.

Electrotypes of the pictures of the following named artists will be sent, prepaid, to any address on receipt of four (4) dollars for each.

During a period of fourteen years these pictures have appeared in this paper, and their excellence has been universally commented upon. We have received numerous orders for electrotypes of the same, and publish the subjoined list for the purpose of facilitating a selection. The letters S. C. signify single column width.

Adelina Patti	Jules Perotti—S	Theodore Reichmann
Ida Klein	Adolph M. Foerster	Max Treuman
Sembich	J. H. Hahn	C. A. Cappa
Christine Nilsson	Thomas Martin	Hermann Winkelmann
Calchi—S	Clara Fiske-King—S	Donatelli
Gonzalo Nufiez	Pietro Mascagni	William V. Glichris
Maria Rose	Richard Wagner	Ferranti
Ritika Gerster	Theodore Thomas	Johannes Brahms
Nordica	Marian Van Duyn	Meyerbeer
Josephine Yerke	Campanini	Moritz Moszkowski
W. C. Carl—S	Jenny Meyer	Anna Louise Tanner—S
Kmma Thurbay	Constantin Sternberg	Filoteo Greco
Teresa Carreno	Dengremont	Wilhelm Junck
Hans Balatka	Galassi	Fannie Hirsch
Materna S. C.	Liberali	Michael Banner
Albani	Johanna Strauss	Dr. S. N. Penfield
Emily Winant	Anton Rubinstein	F. W. Riesberg
Lena Little	Del Puente	Emil Mahr
Murio-Celli	Joseph	Otto Sutro
Hope Hagan	Julia Rivé-King	Carl Faelten
Eduard Strauss	Frank Van der Stucken	Belle Cole
Eleanor W. Everest	Frederic Grant Glimson	G. W. Hunt
Maria Louise Dotti	Ferdinand von Hiller	Georges Bizet
Furch-Maill—S	Robert Volkmann	John A. Brockhoven
John Marquardt	Julius Riets	Edgar H. Sherwood
Zélie Lussan	Max Heinrich	Grant Brower
Antonio Mijke	A. L. Guille	F. H. Torrington
Anna Bulke—y-Hills	Ovide Musin—S	Carrie Hun-King
Friedrich von Flotow	Theodore Haberman	Pauline l'Allemand
Frans Lachner	Edouard de Reszké	Verdi
Louis Lombard	Louise Natali	Hummel Monument
Edmund C. Stanton	Ethel Wakefield	Berlioz Monument
William Courtney	Carl Reiter	Haydn Monument
Josef Staudigl	George Gémilinder	Johann Stendens
S. M. Bowman	Emil Liebling	Johanna Bach
Arthur Friedheim	Van Zandt	Anton Dvorak
Clarence Eddy	W. Edward Heimendahl	Saint-Saëns
Mr. & Mrs. C. H. Clarke	S. G. Pratt	Pablo de Sarasate
Fannie Bloomfield	Rudolph Aronson	Julia Jordan
Victor E. Jacobson	Victor E. Jacobson	Albert R. Parsons
C. Mortimer Wiske	Albert M. Bagby	Mr. & Mrs. G. H. Hensel
Emma L. Heckle	W. Waugh Lauder	Bertha Pierson
Edvard Grieg	Mrs. W. Waugh Lauder	Carlota Sobrin
Adolf Henselt	Mendeisohn	George M. Nowell
Eugene d'Albert	Hans von Bülow	William Mason
Lilli Lehmann	Clara Schumann	F. X. Arens
Franz Kneisel	Joachim	Anna Lankow S. C.
Leandro Campanari	Ravogli Sisters	Maud Powell
Blanche Stone Barton	Christine Dossert	Max Alvary
Amy Herwin	Dora Hennings	Josef Hofmann
Achille Errani	A. A. Stanley	Händel
Henry Schradieck	Ernst Catenhusen	Carlotta F. Pinner
John F. Rhodes	Heinrich Hofmann	Marianne Brandt
Wilhelm Gericke	Kmma James	Henry Dusenli
Paul Taft	Emil Sauer	Kmma Juch
C. M. Von Weber	Jessie Bartlett Davis	Fritz Giese
Edward Fisher	D. Burmeister-Petersen	Anton Seidl
Charles Rehm	Willie Nowell	Max Lechner
Harold Kandolph	August Hyllested	Max Spicker
Adelina Hirsche	Gustav Hirsche	Judith Graves
Karl Klindworth	Xaver Scharwenka	Hermann Ebeling
Edwin Klahre	Heinrich Boetel	Anton Bruckner
Helen D. Campbell	W. E. Haslam	Mary Howe
Alfredo Barilli	Carl E. Martin	Attalie Clark
Wm. R. Chapman	Jeanie Dutton	Mr. and Mrs. Lawton
Monte Carlo	Walter J. Hall	Fritz Kreisler
Mrs. Helen Ames	Conrad Ansoorge	Virginia P. Marwick
Eduard Hanalick	Carl Baermann	Richard Burmeister—S
Oscar Beringer	Emil Steger	W. J. Lawin
Princess Metternich	Paul Kalisch	Niels W. Gade
Edward Dannreuther	Louis Sresenashi	Hermann Levi
Ch. M. Widor	Henry Holden Hus	Edward Chadfield
Rafael Diaz-Albertini	Neally Stevens	James H. Howe
Otto Roth	Adèle Le Claire	George H. Chickering
Anna Carpenter	Mr. and Mrs. Carl Hild	John C. Fillmore
W. L. Blumenschein	Anthony Stankowitch	Helene C. Livingstone
Richard Arnold	Morix Rosenthal	M. J. Niedzielski
Josef Rheinberger	Victor Herbert	Franz Wielek
Max Bendix	Martin Roeder	Alfred Sormann
Helene von Doenhoff	Joachim Raff	Juan Lurie
Adolf Jensen	Felix Mottl	Carl Busch
Rosa Ende	Margaret Reid	Alwin Schroeder
Emil Fischer	Emilie Kunkel	Mr. and Mrs. Nikisch
Emil Fischer S. C.	C. F. Ziegfeld	Arthur Nikisch S. C.
Merrill Hopkinson, M. D.	C. F. Chickering	Dora Becker
S. S. Bonelli	Villiers Stanford	Jeane Franko
Paderewski	Louis C. Elson	Frank Taft
Stavenshagen	Anna Burch	Vesela Frank
Arrigo Boito	Mr. and Mrs. Alives	Furicico Busoni S. C.
Paul von Jankó	Ritter-Götze	Frida De Gebbe-Ashforth
Carl Schroeder	Adèle Lewing	Theodora Pfafflin S. C.
John Lund	Frederic Shailer Evans	Caroline Ouberg
Edmund C. Stanton	Hugo Goerlitz	Marie Groeb
Heinrich Gudehus	Theodore Thomas S. C.	Edgar Tinel S. C.
Charlotte Huhn	Frantz List S. C.	Emilio Belari
Wm. H. Rieger	H. Heimholz S. C.	Carlos A. Serrano—S
Henry B. Abbey	Joseph Joachim S. C.	Jessie Jerome
Maurice Grau	Pauline V. Garcia S. C.	Wagner's Mother
Eugene Weiner	Rudolf Gott	Alexandre Guilmant
Marion S. Weed	Emilia Benie de Ser-	Louise Nitta
John Philip Sousa	rano—S	Oscar P. Lochmann
Adolph Hoppe	Charlotte Walker	Robert Freund
Anton Rubinstein S. C.	Pauline Schöller-Haag	Plançon
Paderewski S. C.	Jean de Reszké	Julie Rivé-King S. C.
Richard Wagner S. C.	Marchesi	Louise Pemberton-
Charles Gounod S. C.	Laura Schirmer	Hincks
Hector Berlioz S. C.	Pemberton-Hincks	Ludwig Geyer
Eugenia Castellano	Kathinka Paulsen-Whit	Elisa Kutschera
Henri Marteau	Rose Schottenfels	Emilio Agramonte
Giose Family	Mrs. Johnstone-Bishop	Olive Meade
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Vend	L. G. Gottschalk	Chas. Abercrombie
Frederick Smetana S. C.	Antoine de Kontski	Melba
Teresina Tua	S. B. Mills	Mancinelli
Lucca	R. M. Bowman	Josef Silivinski
Ivan E. Morawski	Otto Bendix	Thekla Burmeister
Leopold Winkler	H. W. Sherwood	Pierre Duillet
Constance Donia	Florence Drake	Marian Van Duyn
Carl Reinecke	Victor Kessler	John Baver
Heinrich Vogel	Johanna Cohen	Chas. B. Hawley
Johann Sebastian Bach	Charles F. Trehear	J. H. McKinley
Peter Tschalkowsky	Jennie Dickerson	Albert Jonas
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THE MUSICAL COURIER is on sale at all newsstands throughout the United States where weekly papers are handled. It will be esteemed a favor if anyone failing to find the current issue on sale at any point will communicate with this office. A postal card complaint will cause the defect to be immediately remedied.

INCLUDING our regular weekly editions of more than 10,000, we shall publish for the five Wednesdays of January a total of more than 70,000 MUSICAL COURIERS, the addition above the regular edition consisting of sample copies to the trade. Books, documents, &c., open for inspection as usual.

THE MUSICAL COURIER of this week will be twenty-four hours late because of Monday, our chief press day, having been New Year's Day.

WE notice in the St. Louis German "Tribune" that Mr. Felix Kraemer, representing Kranich & Bach, has been spending the holidays in that city. Mr. Kraemer was originally associated with the quondam St. Louis Piano Manufacturing Company.

THE Pease Piano Company have determined that every dealer in the country shall have constantly before their eyes a reminder of the Popular Pease Piano, and with that end in view have distributed a handsome glass paper weight showing their Style M, the most popular of all the popular Pease. Thanks for those sent to THE MUSICAL COURIER office.

THE Briggs Piano Company, of Boston, in securing its new and extensive factory premises last year created the necessary opportunity of enlargement of trade and increase of production the natural demand for the piano would be apt to call for in course of time. Every appearance indicates that the business of the Briggs Piano Company for the new year will fully test the capacity of the factory.

THE effect of the 13-15-17-19 advertising of the Vose & Sons Piano Company during 1893 has been great. Nothing like it for effectiveness has ever been done in trade newspaper advertising. This work has placed the Vose piano in a position of exaltment that 10 years of hard work on other lines would not have raised it to. The public like uniqueness, and when that is backed up by merit it's a go.

MR. OTTO WISSNER has under way two concert grands of different scales. The plate for one is already cast, and some time in March the piano will be completed. One of these concert grands is of the same general scale pattern as the successful baby grand. The other instrument is of an entirely new scale, and promises some interesting features. Mr. Wissner is aiming high, and the results of his work are awaited with interest.

MR. C. B. HARGER, of the Chicago "Musical Times," spent a few days in this city last week, returning on Saturday evening. In tendering to him the assurance of our highest considerations we wish to reiterate that he is mistaken in assuming that a recent addition to music trade journalism in this city is due to the financial aid of our senior editor. The suspicion is in itself utterly reprehensible and should not be encouraged. Appearances are frequently deceiving and deceptive.

SOHMER & CO. are having a good steady retail trade. It makes no difference about the times, retail trade is steady at this house. The reason is easy to find. The piano is popular in New York and Brooklyn. Former purchasers know that they received adequate returns for cash expended, advise friends to purchase Sohmer pianos, and there you are. Again advertising, artistic and extensive, has made the Sohmer almost a household word. There should be some return for this work. There is.

A TELEGRAM received in New York, yesterday, Tuesday, afternoon, announces the assignment of Mr. Geo. W. Chatterton, Jr., of Springfield, Ill. No particulars have yet reached here.

THE rumor that Messrs. Steinway & Sons had engaged the services of a gentleman at present employed in a retail capacity in this city to act as traveling salesman for them is officially denied.

PLANS are being matured the execution of which will greatly augment the business of Chickering & Sons. 1894 will mark the introduction of new and improved methods in the piano business, and prominently forward in the ranks of those who will bring in new methods will be Chickering & Sons. As soon as the plans spoken of above are ripe they will be announced in THE MUSICAL COURIER. Keep your eye on the Chickering piano in 1894.

MR. GEO. W. PEEK is authority for the statement that there is no truth in the report published in a Chicago trade paper of Peek & Son having been granted an extension by their creditors. He further states that his house is now and has been paying its obligations with no further accommodation than that asked by the great majority of piano manufacturers during the depression. The "Opera" and "Enterpe" pianos will be pushed in 1894 with more vigor than ever before.

THE Hallet & Davis Company are hard at work on their book of musical quotations from literature, and will shortly send out the first of the many thousands they are to publish. World's Fair visitors will remember the enormous register that was filled with names at the request of the booth attendant of the Hallet & Davis Company. To these tens of thousands of names will be sent the coming book, and agents of the Hallet & Davis Company will be enriched by them as possible prospects.

NEWS can be expected from the Mason & Hamlin Organ and Piano Company shortly. Mr. Edward P. Mason is only awaiting the closing of the 1893 books before taking a Western trip, with Chicago as the first stop. Mr. Mason will probably be able to leave Boston on January 10. During 1893 the company of which he is president has gained much in honors, and although domestic trade has been slow with the times, foreign business has been excellent. From these facts a balance will probably be struck that will be favorable reading to the company.

REPORTS reach us that the Emerson Piano Company's branch in Chicago has proved a success in 1893 in spite of the money slump, crash, dump, or anything you will. This must be satisfactory to the company in Boston and Mr. Northrup in Chicago. One thing must not be forgotten. Although this success is undoubtedly attributable to Mr. Northrup's management, that gentleman could not have closed so satisfactory a year if merit had not been in the goods. While it is a victory for the company and Mr. Northrup, the piano, their successful weapon, was the Emerson itself.





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## HIGH GRADE MEHLIN PIANOS.

Are the most Perfect, Elegant, Durable and Finest  
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The Most Important and Beautiful Invention in the Musical  
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as now manufactured at WORCESTER, MASS.

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Highest Award and Gold  
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Exposition.

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Pianos for the different States, either  
directly with Carl Scheel, Cassel, Ger-  
many, or F. Bechtel, Pittsburgh, Pa.



## FIFTEEN YEARS.

THIS number of THE MUSICAL COURIER introduces the fifteenth year of the life of this paper and offers an opportunity to say a few words regarding its past and future. A newspaper knows no present; it either has been or will be; it either has done or will do.

The whole scheme of the paper is based upon a practical illustration of the theory of evolution, for from the beginning to the present issue each year of the paper's progress represents an advance on the year previous, and 1893 has, as is known, been no exception to the rule. The paper began as a 12 page weekly; it soon reached 16 pages. Slowly and cautiously it was advanced to 20 pages, with which it continued until in 1887 it began with regular 24 page editions. A period of prosperity soon added a four page form, and in 1890 the weekly editions appeared as large as 32 pages, and this year the paper averaged 80 pages and more a week—making an enormous double volume record of the great music and music trade events of this unique and eventful year.

To produce such a paper as this requires, in the first place ability, then capital, credit and confidence. To these factors must be added a universal respect and admiration on the part of the great public that accepts it as its mentor in the special field of its operations. No great paper can exist without these necessary adjuncts; without them it could not be a great paper, and all this is equivalent to the statement that the musical world believes in the incorruptible honor and honesty of this institution. To admit for a moment that a dishonest paper could ever attain the standing, the influence and the financial strength of THE MUSICAL COURIER would embrace a parallel admission that the great firms of the music trade and the professional musicians of America consist of an aggregation of corrupt, dishonest and cowardly men. History proves to us conclusively that corruption in music journalism cannot prosper in America; it may exist; it vegetates, but it never prospers, although at times it may temporarily possess the glamour of a pretended prosperity. But it cannot live. A music paper to succeed as a permanent institution must, if it is to be a great paper, be fundamentally honest. That must be the corner stone of the whole structure.

No greater tribute can be paid to the marvellous music trade and the wholesome and prosperous musical profession of the Union than the desire to have, to possess such a paper as THE MUSICAL COURIER, for a newspaper always reflects the character of its constituency. We exist because we are a necessity to the music trade and profession; we are, so to speak, the official mouthpiece of America's musical organism. It is through us that it announces itself in its double capacity as an industry and an art; it is what we are, and our coming development will be a picture in miniature of its grander homogeneous development.

THE MUSICAL COURIER is divided into Five Departments acting independently and systematically, but as a part of the great machine itself. These departments are:

- I. Editorial, Reportorial and Critical.
- II. Business and Executive.
- III. Foreign and Correspondence.
- IV. Circulation, Subscription and Mailing.
- V. Mechanical.

The first four Departments require the services of a force of 27 salaried people; Department V. employs constantly for the printing and distribution of the paper 60 hands. The disbursements in three of the five departments amounted in 1893 to more than \$135,000. Every department is strictly systematized and as a matter of course every single copy and every cent of receipts and expenditures is accounted for under a double entry system of bookkeeping officially examined and attested every January by an expert accountant of the American Association of Public Accountants.

The total amount of business done in 1893 by THE MUSICAL COURIER was larger than that of most piano manufacturers, leaving aside the great houses.

The first forms of the paper go to press every Thursday, and the paper is ready for delivery to the news companies at 7 to 7.30 A. M. the following Wednesday, the mailing copies going to the post office Tuesday night, unless interrupted by holidays. It requires, therefore, the whole week to produce the

big editions our readers constantly refer to. There is no cessation of work; it is a perpetual motion.

Being firmly impressed with the conviction that 1894 will be a year that will require extraordinary vigilance and the application of the highest and most intelligently developed modern commercial methods to insure success; that very little hope need be entertained by those who lack original thought and who have no confidence in the inherent recuperative powers of our people, we shall take particular pains to keep these views emphatically in the foreground to act as guides of conduct.

Like a wave that retreats in order to gain additional momentum at its next propulsion, the industries and finances of the country have receded to be pushed ahead with greater cumulative force than ever before the moment the reaction begins. Already we see signs of returning hope for the future and with these a more buoyant spirit.

We therefore begin 1894, the fifteenth year of THE MUSICAL COURIER, prepared with experience, resources, facilities and reputation to be of greater service than ever before to the combined industrial and professional musical elements of the country.

## THE INSTALMENT PLAN.

## The True Statement of Facts in the Recent Savell-Casler Suit.

WE are indebted to Mr. G. R. Hanford, the well-known dealer, of Watertown, N. Y., for the appended communication, which places an entirely different complexion on the decision of Judge Vann in a replevin suit decided by him, as reported in our issue of December 27—page 35.

Every decision touching upon the actual ownership of property sold on the instalment plan is of surpassing interest to piano dealers all over the country, and we suggest a careful reading of the following and also a re-perusal of the case, as originally published by THE MUSICAL COURIER in order that there may be a clear and distinct understanding of the matter.

WATERTOWN, N. Y. December 20, 1893.

To the Musical Courier:

In your issue of the 27th instant, you copy a report of the decision of Judge Vann, in the case of John Savell, against James Casler and credit it to the Cortland, N. Y. "Democrat." The reporter of the "Watertown Daily Times," in attendance at the circuit court held here this month, is responsible for starting this misleading statement. I at once called the attention of the editor in chief, to the objectionable comments of his reporter and at his request, prepared a correction, showing the case in its true light. This was published the next day, but not in time to prevent the wide spread publication of the original article.

It is perhaps proper for me to say that the comments were inspired by the attorney for Savell, who has been unsuccessfully prosecuting this replevin action for years, and were not warranted by the decision. He should have brought an action for conversion to recover the value of the property.

Mr. Conboy, the attorney for the defendant in the action, has kindly prepared a brief review of the case as follows:

"I saw that article in the 'Watertown Times' shortly after the nonsuit by Judge Vann, but failed to understand wherein the law has in any way been changed.

"In this case Savell sold the team March 4, 1890, on a conditional sale to Mr. Austin, reserving the title. Austin paid \$50 cash and gave four notes payable in three, six, nine and twelve months from date, for the purchase price and the actual possession of the team was delivered to Austin. Under that contract Austin was entitled to the use of the team at least until default in the payment of the first note. It has been repeatedly held by the different courts of this State that where a party has the right to the use of personal property for a definite period of time, acquired either by conditional sale or as mortgagor in possession, he has a leviable interest in the property which may be sold under an execution. Mr. Austin had a leviable interest and the team was levied on under an execution against him and sold before the first note became due. After default in the payment of the first note, Mr. Savell commenced this action in replevin to recover his team of horses.

"Now, replevin is an action to recover property instead of its value, and the statute authorizing such an action to be brought says that 'replevin cannot be maintained where the property was seized by virtue of an execution against a person other than the plaintiff and at the time of the seizure the plaintiff was not entitled to the possession.' (Code 1890, Sub. 3.)

"The plaintiff was not entitled to the possession at the time of the seizure or levy in this case and it was sold under an execution against another person who had a leviable

interest, consequently, under the statute he could not recover the horses, but his action still remains to recover their value from any person in possession.

"It would be well for persons selling property on conditional sale to put into the contract entered into between himself and the vendee the danger clause, as in a chattel mortgage, i. e., the right to retake the possession of the property at any time, which would divest the vendee of his leviable interest and allow the vendor to maintain his replevin action. In either case he has a right to recover the value of his property.

"I think I have given you the points as they really exist in the Savell suit. I am sorry the General Term or Circuit Judge did not write out the propositions of law, but no opinion was written in either court."

Yours truly,

G. R. HANFORD.

**1894** WILL be a good year for Hazelton Brothers. 1893 was a good year for Hazelton Brothers. Every year is a good year for Hazelton Brothers.

NO particulars have been made public concerning the retirement of Mr. Bernard Bachur from the position of American manager for Messrs. Novello, Ewer & Co. And it is the wish of all concerned that no further publicity be given the matter.

AT the moment of closing our last forms information reaches us by wire that the Knabe agency in Boston has been given to the Oliver Ditson Company.

Announcement has already been made of the change of Knabe agency at St. Paul, from the Nathan Ford Music Company to Messrs. W. J. Dyer & Brother.

IT will probably be a fortnight before the investigations into the titles of real estate owned by Mrs. Braumuller, the mother of Mr. Otto Braumuller, are completed. This real estate will be put up as a guarantee of payment of the extension notes to be given the creditors of the Braumuller Company. The proposed basis of settlement is sixty cents on the dollar by notes of 6, 9, 12 and 15 months without interest.

A PERFECT harmony exists between the piano cases in Decker Brothers' new wareroom and the surrounding store fixtures. The furnishings are artistic in the extreme, and, as art and vulgarity will not mix, the complete harmony spoken of shows the artistic worth of the Decker Brothers' cases. Looking at the pianos and surroundings it is difficult to determine which leads the air of high caste. One has only to put his fingers on an instrument's keys to show that the surroundings are nothing, the instruments everything. It is the piano that is the great picture that the surroundings frame so handsomely.

## NOTICE.

WE respectfully notify piano and organ manufacturers of this country who have had any correspondence with the firm of the name of Harrison & Co., of London, England, to apply at this office for information before shipping any goods to that firm or agents of that firm.

## FACTORY CHANCE.

PIANO manufacturers, manufacturers of piano actions, piano and organ supplies and hardware or stool and cover manufacturers—in short, manufacturers of any kind have opportunities for reducing their factory rent by making arrangements with a party who is willing to make a real estate deal. The very best factory location in New York is offered, and full particulars can be had by applying to our trade editorial department. A saving of from 30 to 50 per cent. of rent is assured.

## A Chance.

A PROMINENT Southern firm wishes to sell their sheet music and book business. Old established business. Annual sales \$15,000. Well selected stock on hand, about \$7,000. An enterprising man can make money out of it. Address, "R," care of THE MUSICAL COURIER.

—Mr. Peter Duffy, president of the Schubert Piano Company, who visited Chicago last week, took in Cincinnati on his way East.



## OBITUARY.

## Died in 1893.

At the conclusion of each year it is our custom to present a list of members of the trade who have died during the preceding 12 months, and the list herewith will be found to contain an unusual number of names of those who passed away during 1893.

Let us hope that 1894 will be a year of better health for all who go to make up the music trades.

Chas. Ziegler	London, England
W. R. Smith	Albion, N. Y.
H. G. Hollenberg	Little Rock, Ark.
Alanson Reed	Chicago, Ill.
J. B. Killough	Florence, S. C.
Stanley T. Jewett	Chattanooga, Tenn.
S. W. Blair	Dorchester, Mass.
Andrew Osborne	Brooklyn, N. Y.
Mrs. Wm. Steinway	New York
Geo. N. Alexander	Grand Forks, N. D.
Daniel W. Lord	Lawrence, Mass.
Mr. and Mrs. Crawford	Menominee, Mich.
(The parents of H. W. Crawford, of Smith & Nixon.)	
Horace Waters	New York
Chas. Baecher	Buffalo, N. Y.
John L. Orme	Langside, Scotland
Chas. H. Hildebrandt	Baltimore, Md.
Elias Francis	Bloomfield, N. J.
Lorenzo Goetz	Brooklyn, N. Y.
John Berwind	Philadelphia, Pa.
John W. Martin	Rochester, N. Y.
Laverne A. Wiles	Mansfield, Ohio
Henry Fowler Broadwood	London, England
Hugh P. Lavelle	Greenpoint, N. Y.
Oscar Blyer	New York
Theo. Parsons	Gloucester, N. H.
Gustav Breyer	New York
Albert Smith	Rockland, Me.
Geo. W. Thayer	Manchester, N. H.
Silas A. Wilder	Cambridgeport, Mass.
William F. Manning	Reading, Pa.
A. E. Hummell	Oregon, Ill.
William D. Lazelle	New York
Mrs. Maria J. Holmstrom	New York
E. B. Robinson	East Deering, Me.
J. Howard Stannard	Concord, N. H.
August H. Dettmer	Canajoharie, N. Y.
E. R. Potter	Grinnell, Ia.
Lincoln J. Wheelden	Bangor, Me.
R. S. Maxwell	Closter, N. J.
Junius Hart	New Orleans, La.
Thomas J. Quinn	Brooklyn, N. Y.
Geo. O. Duncklee	Newark, N. J.
John Stecker	Milwaukee, Wis.
Frederick Hoddick, Sr.	Buffalo, N. Y.
Jos. M. Russell	Malden, Mass.
F. N. Piercy	Tacoma, Wash.
Henry H. Bodman	Westerly, R. I.
Mr. Merrill (father of J. N. Merrill)	Nashua, N. H.
Daniel Spillane	New York
Alex. Cordes	Buffalo, N. Y.
John Zimmerman	Davenport, Ia.
Mark Ament	Peoria, Ill.
Mrs. August Gemünder	New York
Alvin Kranich, Sr.	New York
Benj. F. Snyder	Elmira, N. Y.
Henry Zuffal	New York
Junius Jordan	Eufaula, Ala.
Joseph Urban	San Francisco, Cal.

## Henry J. Crippen.

Henry J. Crippen, president of the Prescott Piano Company, Concord, N. H., died in that city on Christmas Eve from apoplexy. There will be no change in the business, which will go on as before.

Mr. Crippen was born in England in 1837, but resided in this country since childhood. He studied law and from 1869 to 1872 was clerk of the joint committee of the United States Senate and House of Representatives on the District of Columbia. In the latter year he became cashier of the National State Capital Bank at Concord. He subsequently organized the loan company of Crippen, Lawrence & Co., and became president of the Prescott Piano Company.

His political and social positions were high and he was universally respected.

## T. C. Boone.

T. C. Boone, a very wealthy manufacturer and director of the Barchhoff Organ Company, died at Salem, Ohio, recently.

## A \$10,000 Piano.

TEN thousand dollars for a piano! It sounds almost incredible, and in these hard times too! And yet that is the actual cost of an instrument recently manufactured by Messrs. Wm. Knabe & Co., the world-renowned piano makers. The instrument, which is a full concert grand, was made from designs specially prepared for Messrs. Knabe & Co. by Thomas E. Colcutt, the noted English architect. The case foundation is of solid rosewood. Around the body of the piano are 14 panels, representing allegorical musical subjects.

The music desk is of satinwood, inlaid with rosewood, to contrast with the main body of the case. The most beautiful portion of the case is the fallboard or cover. It is of solid rosewood, and on it are depicted, by the inlaying of corn colored satinwood, cupids, fauns and nymphs playing upon the lyre of Apollo and the pipes of Pan. The piano

is supported by legs of rosewood in colonial designs, surmounted by richly carved capitals of boxwood in Corinthian style.

This beautiful and artistic case is the worthy abode of the instrument itself, whose tone is a very marvel of velvety richness and singing musical quality. Happy the possessor of so rare a gem, the highest expression of all that is refined and beautiful in the art of the pianomaker. The instrument is on exhibition now at Wm. Knabe & Co.'s warerooms, 148 Fifth avenue, and we recommend an inspection of it to all lovers of art and music.—"Staats Zeitung."

## Cooking Accounts.

## Odd Charges Made by a Lawyer Against Swick &amp; Weser.

BOILING account books, including ledgers, journals and day books, in a wash boiler containing lye for the purpose of removing the writing in them, was one of the allegations in a lawsuit brought in the Supreme Court yesterday. Another was that the same persons had stuck the leaves of the books together with mucilage. All this to defraud creditors.

Louis Hass claimed that John Swick and George W. Weser owed him \$4,863 for materials furnished them for the manufacture of pianos, and he caused an attachment to be served on the stock and other contents of two piano manufacturing which he averred Swick & Weser own, one at Lincoln avenue and 132d street, being under the firm name of Swick & Kelso, and the other at No. 524 East 134th street, controlled by Kroeger & Co. The sheriff is in possession of both factories, and 100 hands are thrown out of employment by the litigation.

Counsel for the firms operating the factories appeared before Judge Truax and moved that the attachment be vacated on the ground that neither of the factories is owned by Swick & Weser, and another lawyer representing Haas, in opposing the motion, made the allegations mentioned in the beginning of this article and also declared that Swick had married a young woman employed in his office at \$2 a week, and had transferred his interest in the factory to her for the purpose of cheating Haas and other creditors.

Haas' lawyer's adversary denied all these charges in toto and said that neither Swick nor Weser was the proprietor of the factories in question. The court reserved decision.—Morning Advertiser, December 28.

## Mr. La Grassa's Plans.

AS was first announced in THE MUSICAL COURIER of December 27, Mr. La Grassa, the former superintendent of the factory of Hardman, Peck & Co., proposes to embark in the piano making business on his own account. As was then stated, Mr. La Grassa is a man well fitted to do excellent work in piano construction, as is evidenced by his long connection with Hardman, Peck & Co., and the trade awaits with considerable interest the making public of his general plan of campaign.

So far as now given out Mr. La Grassa's scheme embraces the enlistment of a considerable amount of capital from the members of the Hardman family, and that of Mr. Dowling, who will be remembered as making, together with Hardman, the old firm of Hardman, Dowling & Peck.

A rumor has been circulated during the past week to the effect that Wessell, Nickel & Gross, the action makers, were to be interested in the new concern to the extent of \$25,000, a rumor which is emphatically denied by them as being entirely without foundation in fact. It was never believed by anyone who knew of the general policy of Wessell, Nickel & Gross, which has always been to attend strictly to their own business, and it is spoken of and denied here simply that it may be put finally to rest. It is said that the capital of the new concern is at the present time \$180,000, which will be increased as occasion requires, and that they propose taking quarters at the corner of Forty-fourth street and Tenth avenue.

The point which at present is of most interest is the name which Mr. La Grassa and his associates may decide upon giving their new instrument. It has been said that the word "Hardman" would be used on the fallboard and that it might be called "H. Hardman" or "Hugh Hardman," but we are unable at this writing to say what name will be adopted.

It would seem that the new concern, bearing in mind the legal decisions in the famous case of Decker Brothers and Decker & Son, would be very chary about attempting to trade under a name which has long been known and has a commercial value conceded to be the property of the present firm of Hardman, Peck & Co. It is probable that in our next issue we shall be enabled to give further and more definite particulars.

—Mr. Albert Krell, Cincinnati, Ohio, is in the city.

—Mr. Thos. Scanlan is in the city and will probably remain the entire week.

—Mr. G. L. Rice, of Rice & Holden, Leominster, Mass., is in New York this week.

THERE is to be a new piano factory in Erie, Pa., according to reports of supply men here. The truth of the reports is not here vouched for.

THE Ann Arbor Organ Company believe that salvation of business is only obtained in these times by hustling. Hence they begin the new year by clever advertisements, a specimen of which appears in this issue. It is good business policy to begin 1894 by liberal advertising in great journals. It brings results.

THE new year opens well for Behning & Sons, and the motive power of the house believes the Behning piano is in for a good trade in 1894, as it was in 1893 and a great many years back. Dealers know all about the Behning as a seller, and it is unnecessary to say anything on that point. Just as a reminder look out for the Behning in the new year.

THERE are no piano manufacturers who make less noise than the Weser Brothers. This firm go ahead, make instruments, sell them and say nothing about it. To one unacquainted with their large plant it is a surprise to see its proportions. To one unacquainted with the merits of the Weser Brothers piano—but why continue? everyone in the trade knows the merits of the Weser Brothers piano. The instrument is a seller, proof positive to a dealer that it is a good instrument to handle.

MR. ALBERT KRELL, of the Krell Piano Company, of Cincinnati, who is in New York, says that he has engaged the warerooms at 97 Fifth avenue, known as the Braumuller store. Mr. Krell says that he has signed a three years' lease, but as the now standing lease of the Braumuller Company is still in force under the assignee of that concern, it is probable that Mr. Krell means that he intends to rent the premises for three years. So far as can be learned at present the matter stands that Mr. Krell proposes to open warerooms in New York, a proposition that he has long had in mind and that he has frequently announced on many occasions.

## Mr. Howard's Idea.

MR. R. S. Howard, general traveler for J. & C. Fischer, is in New York, and will probably go to Boston the latter part of the week. Mr. Howard comes in from a Western trip, reporting business only fair. In speaking of a manufacturer who claimed to be behind orders and yet let a traveler go, Mr. Howard said: "I cannot see why a manufacturer who is behind orders should let a traveling man go. I should think a road man, who could fill the order book to overflowing in this season was a good man to keep."

—Mr. A. M. Featherston and Mr. Dugdale, of Montreal, Can., are both in New York.

HERRING, HALL,  
MARVIN CO.

RECEIVED

HIGHEST AWARDS AT

WORLD'S FAIR, CHICAGO,

FOR THEIR EXHIBIT OF

FIRE AND BURGLAR PROOF

SAFES,

Bank and Deposit Vaults,

Cabinet and House Safes.

SALESROOMS:

365 AND 367 BROADWAY,

NEW YORK.



## A Generous Act.

**W**ILLIAM TONK & BROTHER, of 26 Warren street, New York, did a generous act for the relief of the suffering poor of this city when they diverted the labor of the many employees in their establishment from their regular occupation of making piano covers and scarfs and put them to work making women's undergarments.

Three hundred sets were made up from material furnished by William Tonk & Bro., and sent to the New York "Herald" relief fund for distribution.

## A New Catalogue.

William Tonk & Brother have recently issued their new catalogue, edition 1894-95. The style of this book is somewhat different from the usual form of catalogues, and it is very complete in price lists, descriptions and illustrations of the full line of musical instruments and musical merchandise sold by this firm.

It is a well-known fact among all piano manufacturers that William Tonk & Brother are the American and Canadian sales agents for the Schwander piano actions.

These actions are so thoroughly appreciated by all who are using them, and their reputation covering all features in piano action is so excellent that it is hardly necessary to say more than that the popularity of this French action is greatly on the increase in this country.

## Mason &amp; Hamlin.

**T**HE new Louisville firm, Buck & Simmons, have secured the representation in their territory of the Mason & Hamlin organs and pianos. The firm is exceedingly active and promises to become a prosperous and successful institution. It proposes to push the Mason & Hamlin instruments.

## A. M. McPhail Piano Company.

**T**HE A. M. McPhail Piano Company, of Boston, have had a thought for their friends this Christmas time.

"At Christmas play and make good cheer,  
For Christmas comes but once a year,"

quote they, and send a pretty card with a sprig from their Christmas tree. They say: "We are sending you a twig from our Christmas tree as an expression of our good will toward you on this, the merriest of holidays." Then follow some substantial truths regarding the McPhail pianos, among others that the McPhail pianos have passed 50 Christmases.

## Copartnership.

To the Public:

It gives me pleasure to inform my friends, patrons and the public generally that I have this day associated with me in my business my two sons,

EDWARD H. DROOP and  
CARL A. DROOP,

and that after January 1, 1894, the firm will be conducted under the name, style and title of

EDWARD F. DROOP & SONS.

Respectfully, E. F. DROOP.  
Washington, D. C., December 25, 1893.

Referring to the above notice, I embrace this opportunity to heartily thank my friends and patrons for their many acts of kindness and the liberal patronage and favors they have bestowed upon me during the 36 years of my business career in this city. Feeling assured that, with the able assistance of my two sons, I may still further increase and enlarge the business, thereby enabling me to handle a larger and more complete stock of pianos, organs and sheet music, and to fill the wants of my customers more promptly, I

solicit a continuance of the appreciated patronage and trust that with your kind support the new firm may be as successful in the future as I have been in the past.

Very truly,

E. F. DROOP.

## Changed Hands.

**T**HE Thomson piano factory established many years ago at Binghamton, N. Y., by the late Peter Thomson, and since his death conducted by Mrs. E. A. Thomson, has been sold by her to Mr. F. C. Mahoney, of Boston, and later with the McCammon Piano Company, of Oneonta. He took charge on the first of the year, and will continue to manufacture the Thomson piano, and will also represent the "Matchless" McCammon piano in that section.

## Pizzi and the Shaw.

BOSTON, November 24, 1893.

Mr. Chandler W. Smith:

DEAR SIR,—I cannot leave Boston without expressing my unqualified admiration of the Shaw piano which you so kindly placed at my disposal while in the city rehearsing "Gabrielle" for Mrs. Patti.

The tone is mellow, round and full, and its touch elastic. In fine, its merits, individually and collectively, are unsurpassed by those of any piano I know.

(Signed)

EMILIO PIZZI.

## The New Cornett Concern.

**M**R. H. N. CORNETT is busily engaged drafting scales for the H. N. Cornett & Co. piano. Notice of the completion of this new company's plans will be given shortly. As yet the company has not received its articles of incorporation, but as soon as matters are in shape, which will probably be next week, a factory will be started.

One of the stockholders owns a three story factory a few miles from New York which will probably be the home of the H. N. Cornett & Company piano.

## The Way They Do It.

**T**HIS is a copy of the advertisement of the Ivers & Pond Piano Company as we find it in the January magazines. Good, straightforward talk, particularly so when we take into consideration the character of the readers it appeals to.

**PIANOS** Where no Dealer sells our pianos, we send, on approval, direct from the factory; the piano to be returned, if not entirely satisfactory, we paying freights both ways.

Old instruments taken as part pay for new, and you pay the rest about as you like, in reason. It is as easy to deal at a distance of 2,000 miles as right here in Boston; we are used to it and will tell you all about it, and send you a catalogue—free;—but you must write.

## IVERS &amp; POND PIANO CO.,

183 Tremont St., BOSTON, MASS.

—Frank H. Bowen is engaged in perfecting his music writing machine, and is making many important alterations in its manner of operation. He is building a second machine, which will differ from the first in that the staff will be ruled automatically as fast as the notes are written; double the number of characters will be used, and the speed of the machine greatly increased. The shift has been simplified and the number of pieces in the second machine has been reduced to about one-half the number in the first. Mr. Bowen has a patent upon the machine, which covers these improvements, but for additional protection other patents will be secured. He has received letters from musicians in all parts of the country asking for particulars regarding the machine. One well-known musician wrote that a machine of this kind was what he had "been praying for for 15 years." Local musicians approve it and are much interested in the improvements. Negotiations with men who would be willing to take hold of the patent are now under way.—Springfield, Mass., "Union."

## OFFICERS OF THE

## P. M. A. N. Y. and V.—1894.

Mr. Wm. Steinway.....President  
Robert Proddow.....First Vice-President  
A. H. Fischer.....Second Vice-President  
Louis Bach.....Secretary  
Wm. F. Decker.....Treasurer

**T**HESE are the gentlemen who will be elected by the Piano Manufacturers' Association of New York City and Vicinity at their meeting to be held on Tuesday, January 9. There will be two changes of minor importance in the Executive Committee.

The annual dinner will be held at the Union Square Hotel after the meeting. It will be an informal affair.

## Specie Payment.

**A** DEALER in musical instruments is in a position where patience is not only a virtue, but an absolute necessity. Many times a day is he required to take down for a customer instrument after instrument with that no-trouble-to-show-goods expression, and the prospective buyer, after trying all the popular airs upon them, decides that he will "think over the matter." The dealer smiles, and thanking him for his consideration, invites him to call again. Such a dealer must be of a good disposition or he could never be successful. I heard of an instance the other day where the proprietor of a certain instrument store in Pittsburg came very near losing his temper in dealing with an unusually troublesome customer. The latter was an Italian, who wanted to purchase an accordion.

Some 30 instruments had been taken from their resting places, and upon them all the airs of sunny Italy had been performed in various degrees of discord before the customer decided which one he wanted. This took something like an hour of the merchant's time, but the serenity of his disposition did not suffer the least ripple. The Italian was informed that the price of the instrument was \$8, whereupon, from the inner recesses of his coat, he drew forth a large bag. He exclaimed, as he emptied the contents of the bag, consisting of pennies: "How lucky! I have just \$8 in this bag." The proprietor of the store stood aghast. Eight dollars in pennies to be counted and a lot of important correspondence to be attended to as well. He was about to call the deal off when his better nature—developed in running a music store for many years—asserted itself.

He began to count the pennies and after a time he finished, but said to the man: "I beg your pardon, sir, there are only \$7.88 here." The man looked at the dealer, then at his pile of pennies and said: "You've counted wrong; let me try it." So the dealer stood over him while he counted, and after 15 or 20 minutes the customer announced he had given him too much, there being \$8.03 in the pile. This aggravated the merchant, who, to prove that he was right, counted the money again, this time making the amount 2 cents short of the \$8. The Italian refused to accept his count, and wanted to withdraw the 3 cents which he claimed were in excess of the amount of the purchase. A long argument ensued, in the midst of which the business man had to call one of his clerks to conclude the deal, as he had to catch a train to his suburban home. The clerk finally straightened the matter out, but nevertheless the proprietor had spent an entire afternoon selling an \$8 accordion. Commenting upon the incident he said: "Times are hard enough without striking customers like that."—Pittsburg Despatch.

—Mr. A. Brambach, Dolgeville, N. Y., spent Christmas week in New York.

—C. A. Hyde, formerly of the Smith & Nixon house, will probably enter the employ of the Mason & Hamlin Organ and Piano Company.

—Mr. Edward McCammon will shortly open retail warerooms at Binghamton, N. Y. He will handle both pianos and organs, though what makes cannot yet be learned.

—Fred. Dupont was recently smoking a cigarette near the show window of G. W. Tyler's music store at Clinton, Mass. When he knocked the ashes from his cigarette a spark fell in the cotton used for decorative purposes, and a fire doing \$75 damage resulted.

—The "Columbia City Mail," of Columbia City, Ind., offers to any subscriber who will bring 100 new subscriptions to that paper a premium in the shape of an Edna Organ, manufactured by the Edna Company, at Monroeville, Ohio. Prof. J. E. Breitwiser represents the Edna organ at Columbia City.

—J. T. Fitzgerald, music dealer, and Fred. W. Blanchard, formerly of Bartlett's Music House, Los Angeles, Cal., have organized the Blanchard-Fitzgerald Music Company, of that city, with a view to doing a piano, organ and general music business. They are both well known in their section and enjoy excellent reputations.

# "IN IT" FOR '94.

## "OPERA," "EUTERPE,"

The Two "Sellers."

Start the year well by  
writing for Prices and Territory.

Made by **PEEK & SON.**



## EXPERIENCE NO. 2.

YOU remember I wrote to you that I had Thoms, of the "Journal of Art," insert the following want advertisement in his paper:

**WANTED**—Position as traveler by an experienced piano man who can collect renewal paper and open up territory where it is not already occupied by firms handling pianos as leaders. Address Station D, M. P.

Well, when I read it in his paper I made up my mind that I would have to go to work at once to hunt a job. I took in all the firms one by one and thought it all over, and finally I thought I would go to the old house and ask them if they would give me reference, and then I also wanted to know about that \$150 they thought they owed me, for I must say they were pretty fair people.

Jorge is the name of the junior. "Now that I must look up a place, Mr. Keep," says I, "will you give me good reference?"

"Certainly, my boy."

"Suppose you give me a recommend?" He had nearly all the drawers of his desk full of blank warranties, and he wrote on the back of one:

TO WHO IT MAY MATTER.

We are glad to dispense with the services of Mr. M. T. Poccet, who has been on the road for us some time. We would be pleased to continue him in our employ if times were better and we were making more pianos for wholesale purposes; but adding his expenses to the cost of the instrument would not enable us to compete with our competitors. We are not doubtful regarding his honesty. Any firm that makes a leading piano will find him a useful man. We are pleased to put our signature to this.

KEEP & CO.,  
Per Thompson.

"Now," said I, after thanking Jorge, "how about that \$150?"

"That's all right. We'll mail you our 60-day note. Don't come around here again, because we do not care to have you seen here, as people may think that you're still with us. We'll send it to your wife; it's hers anyhow."

It struck me that I might be consulted regarding the note, but Keep & Co. have such a snappy, business-like manner of settling things that I did not say a word. As I got out on the street a thought struck me between the eyes. "I'll go to the office of the new trade paper; probably they'll know of an opening."

After tearing my pants on an ash barrel that stood near the door I got in and found the editor at work at his desk, with a bottle of ink and a bottle of whiskey standing right next to each other. I could tell them apart on account of the color and the labels. The editor didn't know me.

"Don't you know M. T. Poccet [I thought he ought to] who used to travel for Keep & Co.?"

"Fact is," said he, "I've been out of the trade so long again that I have forgotten the names of men and firms in the trade, and it's awfully embarrassing, because it leaves me in doubt whether or not I owe them anything or whether I ought to, and as I am awfully sensitive on that point, sensitive to a degree, I feel very frequently as if I could never get used to it again. Mr. Poccet I am delighted to meet you, but you should have made a point to meet me at lunch. You will notice in reading my newest paper that it is always at lunch that I meet the notable men of the trade. In deference to them I always defer business matters to lunch time, and there the surroundings, the environment, so to speak, offers opportunities to demonstrate how much one can eat when the piano or organ man pays the bill. Oh, sir, only sensitive, refined intellects, men of extraordinary genius, whose ancestors, whether they wore pants or were arrested for pasting posters on forbidden fences, were of the higher order, can feel the advantage of surroundings compatible with their literary tastes or gastronomical culture."

Then he took his breath, I took a seat and he took a drink out of the bottle with the whiskey label on it.

"I wanted to learn whether"—but before I could finish he asked, "Do you wish to pay in advance? You know we always charge in accordance with the amount the parties wish to spend. I can go you a \$5 editorial and describe your face, features and figure, and can give you double as much for a \$10 bill, including your feet. If you want me to mention your favorite bill of fare and the name of your wife's butcher and baker it will cost you \$15, and for \$25 cash down I will give a complete description of the kind of dinner a man of your calibre should eat when he celebrates his silver wedding. How does it strike you?"

"Oh!" says I, "the times are such that—"

"Certainly; I understand you wish a word or two said about your pianos; I admit that ought to go into such an article. But really I don't pretend even to know anything about the real intrinsic value of a piano, and as for music—don't mention it. Of course you can see from the downcast, decayed tragedian expression on my face, my hair, and the general forlorn appearance of my mug that I am a dramatist. Ah, those days, those days! glorious is there memory, leaving aside the affront to my olfactories when in a moment of excitement at Pill's Effect, Dakota, some boys dropped rotten eggs intended for Government Indian Supply Department down beside me. They probably knew that dropped eggs were a favorite dejeuner breakfast dish at my 11.15 meal A. M. But with this exception

the triumphs of my four days' tour as a dramatic representative of modern realism on the stage, with this one exception, these triumphs were moments of real, of genuine artistic bliss. How did it come that we stopped? How did it come that Shakespeare died, you may as well ask. Men of genius are never appreciated except in States prisons. There seems to be a lack of genuine sympathy. The play, the play's the thing. That's from Shakespeare—Shakespeare, the immortal bard. What a man was he! And to think that I and he—"

He was suddenly interrupted by a boy who rushed into the office on a dead run and breathlessly cried out, "Say, look here, I've been here four times to-day; mother wants you to pay me right away for addressing those 190 wrappers for the last issue. We must have it. It's only a dollar and twenty and we must have the money. Mother's got the hay fever or she would come down stairs herself and she would get it."

The editor came over to me and whispered to me, "Mr. Poccet, have you any small change with you? I wouldn't trust this boy with a large bill." I had a fiver and nothing else, except fifteen cents. "Give me that five." With this he told the boy to wait.

"Young man, you sit down and don't you dare to go near that desk. This gentleman will stay here and watch you till I get change. Your poor mother must have this money at once. What a shame to treat a poor widow, who has no husband, like this," and in a moment he was gone.

"Look here," said the boy, when we were alone, "that's the nicest man I know. My mother told me that he is at home every night at eight, and after eating he goes to bed and at three in the morning he gets up and writes those big articles that are printed. He is a noble man and he always keeps his word when he does not forget it. I make \$1.20 every week writing addresses on the wrappers for the papers he sends out. I go to school in the day time, and it takes me about an hour one night in the week. That's no whisky in that bottle; that's brandy. Mother goes out and gets it for him because he suffers from heart disease."

In about 60 seconds an hour had passed, and the editor had not yet returned. I went over to the desk and it was covered with papers and cigar stumps, and it looked like business. There was a big editorial put on one side with this heading: "We Need Protection," and on the other side was another that read "Free Trade Absolutely Necessary." I didn't know whether they would go on the same page of next number. The boy, who was rather intelligent for one of his complexion, was at my side, but I was afraid to ask him for an explanation.

Meantime, a handsome, middle-aged, timid gentleman walked into the room and asked for the editor, and seeing us at the desk told us to tell the editor to take his "ad" out, as he never ordered it in anyhow, and it had the wrong address, as his firm had removed from that place several years ago. The boy asked for the name, and he said he was the assignee for Sneak & Co., of Harlem. I then stepped up, thinking it was my chance, and introduced myself. "You probably need a traveling man to get rid of your stock as rapidly as possible?" and fished out my letter of recommend, opening it and showing it to him. He read carefully and told me to call at any time after six in the evening when the factory was closed, which I promised him I would.

As he passed out I went to the window and noticed a crowd down on the street surrounding a safe which I had not noticed as I came in. I called the boy.

"That's the old man's way," said he, "for it came near turning out that way with the desk here. You know he has a bank where you put money, but he is so absent minded that he forgets to put his money in the bank, and then he has the habit of writing checks. Before my father died he told me never to sign a check unless I had the money in the bank, and I told that same thing to the editor; but he is so absent minded, he will write checks, and when he bought this desk he wrote a check and the furniture people they came here next day and threatened to take it away, and my mother happened to have her pay day, and let him have it. He came up this morning to see my mother, but she has hay fever. That safe has been there since 8:30 this morning, right on the street there. The men refused to put it in and I guess it's because he forgot to put money in the bank. He is so awfully forgetful."

A police officer meanwhile came along and dispersed the crowd, and then came up and notified us that we would be fined if the safe were not taken away. I got scared and made up my mind to get out and call again next day.

It was pretty dark by that time, and the boy had gone out the meanwhile and I was alone. I suddenly remembered that I had only fifteen cents in my pocket. He had my fiver. I lit the gas and sat down at the desk again; I lifted the blotter as I really had nothing else to do, and there I read this article prepared for the printer:

M. T. Poccet, who has been discharged by Keep & Co., the eminent piano manufacturers, is said to be indebted to the firm for \$150 on a draft. Mr. Poccet should reform while he is yet young. It is a very poor principle for men in the various pursuits of life to borrow money from friends and acquaintances with no idea of ever paying it back, and such methods should be particularly discouraged in the music trade, of which I am the oracle.

Underneath was a little marginal note that stated: "Five dollars if not inserted." As I had loaned him five

and as he evidently did not propose to come back that night, I took the article and dashed out, and making several leaps I reached the street after having passed through the door. The safe was there still.

## HAPPY NEW YEAR.

WE greet the members of the music trade with the sincere wish and hope that they may all prosper in 1894 within those safe and substantial limits that are the only harbingers of lasting success.

May you piano manufacturers see to it that rather than increase your output too much, you increase your prices, for some of your prices have been losing prices.

May you organ manufacturers do the same, and also keep a windward eye upon the export trade, for there is business on the other side of the big pond.

May you merchandise men get your departments more carefully centralized and your catalogues more simplified.

May you sheet music houses continue not only to improve your editions, but also the quality of the compositions. We want better music written and published in the United States. You can help much to accomplish this.

Do not feel annoyed at the pessimism of your colleague or competitor; there may be method in his madness. Such things as misleading a competitor have been heard of before 1894.

Take stock in yourself; do not get angry; be in good spirits; inspire your associates and employees with that hopefulness which is characteristic of our nation. Don't talk too much. Listen. Don't be suspicious; it interferes with sleep and digestion.

Avoid offending unintentionally, which means think twice, better three times. Don't get a big head; avoid inflation; don't get stuck on yourself. That is an awful disease, a forerunner of paresis—sure.

Stick to your legitimate business; don't tackle outside schemes in 1894; they'll tackle you if you do.

Charge one price. Pay decent men decent wages. Ask as much as you conscientiously dare, but never more. For Heaven's sake don't lie; it is absolutely unnecessary. Ask any high-toned piano and organ man and he will tell you the same. Lying is so utterly absurd that only fools pursue its culture.

Pay your debts as promptly as you can. If you cannot, make a clean breast of your affairs quickly; don't delay and you will be saved. Delay and you are gone.

Don't stencil.

Advertise. Advertise in THE MUSICAL COURIER; but if you don't, advertise anyhow. You will do no trade in 1894 at all unless you advertise intelligently.

Stop chewing; it hurts in the music trade. That is it helps your competitor.

Keep double entry books. Single entry hurts your credit, because it shows your creditors at once that you cannot know your own affairs. Get a good book-keeper, and let the old one assist him: but keep double entry. It will prevent you from swindling yourself, and that is half the battle won.

Don't stare women out of countenance. It's cheap. Any fool can do it and get a diploma. Women are sensitive and they come into the warerooms expecting to meet gentlemen. Don't destroy their illusion. You will sell to them twice as fast.

When you have a friend stick to him, by Jimini! The genus is rare; stick.

Don't promise—in 1894—unless you are dead sure that you can keep your word literally. Now don't. Make up your mind solidly not to promise unless you are just as sure as death itself. If you stick to it, it will be the making of you.

Read. Not the papers only, but the magazines—American and English, and others if you read foreign tongues. Read good standard books and then, if possible, take up specialties. We are all becoming more than ever specialists. Reading will help you immensely in your business. Put one hour in 24 apart for reading.

Keep clean—mentally particularly. If it is not in-born try to acquire the sense of humor by cultivating it. Nothing at the end of our century can equal as a bore the solemn ass, as Chauncey Depew calls him.

Remember this world is not altogether made up of sin and delusion and calamity and failure and death. There are some other constituent elements in it. Get on to a sense of humor and you'll find them and be happy.

**WANTED**—A first-class piano tuner, regulator and fly finisher Automaton Piano Company, 31 Tenth avenue, New York.



## OBITUARY.

## George O. Duncklee.

George O. Duncklee, a well-known and highly respected citizen, died at the residence of his son, No. 3 Roseville avenue, on December 15 from heart failure immediately caused by old age. Mr. Duncklee was born in Nashua, N. H., seventy-seven years ago and, after receiving his education, taught school for several years and was also a chorister and music teacher. He moved to Orange County, N. Y., when a young man, and thence to this city in 1853. He established himself in the book and music-selling business and was very successful. He was chorister at many Newark churches, notably the Park Presbyterian. He withdrew from business ten years ago, leaving it in the hands of his son. Mrs. Duncklee died several years ago, but two children survive, Henry Hall Duncklee, and one daughter, Mrs. Elwood C. Harris. Mr. Duncklee was universally respected as a man of varied attainments and sterling character. His funeral took place on Monday, December 18, at 2.30 o'clock, at the home of his son. The burial was in Mount Pleasant cemetery.—Newark "Advertiser."

## John Stecker.

John H. Stecker died at his home on Twenty-seventh street on December 15. Mr. Stecker was sixty-eight years old and was born at Aurich, East Friesland, in 1825. In the latter part of the forties he came to this country, but soon returned to his native land. The attractions of this country lured him again in 1865, and he settled in this city. He founded the West Side Music Store, at 268 West Water street. The firm is now known as John H. Stecker & Co. Mr. Stecker was in prosperous circumstances, but for years his health has been failing. A few years ago he spent a long time in Europe, hoping to recuperate. He returned two years ago and has suffered constantly since that time. He was well known in business and German social circles and was one of the prominent members of the Liedertafel. He left a widow and four children.—Milwaukee "Sentinel."

## Frederick Hoddick, Sr.

Frederick Hoddick, Sr., one of Buffalo's oldest residents, died at his home, No. 341 Georgia street, at 3 o'clock on December 13, having been taken sick with the grip on Thanksgiving Day.

For over 30 years Mr. Hoddick was in the employ of George A. Prince & Co., who manufactured melodeons on Niagara street. He invented many improvements for that instrument.

## HOW TO GET TRADE.

UNDER this head we expect to give each week valuable suggestions to dealers in pianos, organs and musical merchandise. We will try to answer any questions about advertising which our subscribers send in, and will reproduce and criticize advertisements which they now use if it is desired.

We are also prepared to furnish bright and original advertising matter to those who wish it, daily, weekly or monthly, at very moderate charges.

The original ads. published each week may be readily adapted to suit any store and any locality. If such use is made of them we would be glad to know it, and to receive marked copies of the papers containing them.

## HINTS FOR ADVERTISERS.

By Charles Austin Bates.

No. XI.

The Soule Piano and Organ Company show their appreciation of my efforts by using my ad. headed "Christmas and Music" in the Brockton, Mass., "Enterprise." By the way, that ad. seems to have found more favor and more users than any other that has appeared in this department. I wonder why? I don't think it is as good as many of the others. I suppose it was more used because it was timely, and possibly piano dealers pay more attention to advertising during the Christmas season than at other times. I presume that that is pretty generally true, and it is just as wrong as it is true.

The time to pay close attention to advertising is all the time. If there is only a little trade going, so much more reason for getting after it as hard as you can. Besides that there's the campaign of education always to be considered. People don't read an ad. the first time and go right off to buy a piano. It is the constant hammer, hammer, hammer that does the business. The wide awake dealer will make greatest progress during dull seasons, because he will have less competition in his advertising. He will have

a clear track. Maybe the results will not come for six months, but they will come. Don't think that the advertising you do in three months of the year is going to spread out results over the whole year. Advertising is like eating, you must do it regularly, systematically and pretty much all the time if you don't make your business or yourself sick.

Grobman & Son, of Milwaukee, are pretty smart people. In the first place, they have used my "90 cents a day" ad., giving it, so far as I know, its first translation into the German language.

The second evidence of their shrewd business sense is the following, which they print in the form of a circular.

Its tone is exceedingly refreshing and it has a blunt and humorous candor that is sure to win. Ordinarily I do not believe that circulars do much good. It is hard to get them into the right hands and harder still to get them read after they are in the proper places.

The sentences "We do not sell a \$500 piano for \$200 nor a \$200 piano for \$500," and "Our store is so large that it holds all the pianos and organs we have in stock," are certainly gems in their way.

## GROBMAN &amp; SON,

298 THIRD STREET,

METROPOLITAN BLOCK.

## Good Information to Piano Purchasers.

We are not located on the best street in the city. We have not the largest store in the State. Our stock is not the largest in the United States. We have not the only and best piano in the world. We do not sell at or below cost. We do not put the price high in order to come down to make the impression that you are saving a hundred or so. We do not offer you a special low price on one particular piano because we have only the one left, or because it is a sample, or because you were baptized in the same church that we were. We do not rent new pianos five or six years, repolish and sell for new. We do not charge more for a piano sold on time than for cash. We do not pay a big commission to parties who offer to be your guardian and advise you what piano to select. In all such cases the commission comes out of the purchaser. We do not put the price higher on pianos because you have an old organ or piano to exchange. We do not sell a \$300 piano for \$200. We do not sell a \$200 piano for \$300. We do not employ agents or peddlers to call on you daily and urge you to buy, thereby making the piano cost you \$50 or so more. We do not send out inexperienced tuners to learn the art of tuning on your piano. We do not promise you four or five years free tuning and a prize package to go with the piano when you purchase. We do not sell a low grade piano and call it the "favorite." We do not sell cheap on account of removal, a change in business, or short of room, or any other such taffy. We are here to stay. We are located on Third street, No. 298 Metropolitan Block. Our store is so large that it holds all the pianos and organs we have in stock. Haines Brothers, Kurtzmann and Briggs pianos, in all the different sizes and fancy woods—ebonized, rosewood, mahogany, ash, oak, blister walnut and Circassian walnut. Those pianos have been sold in this market 35 years. Their prices and quality are well established and fully warranted. Then we have a few other makes which come lower in price, because they do not cost so much. We also have the self-playing organ. Anyone can play it, and play any piece ever written. You must see and hear this organ to believe its wonderful workings. In short, we have a beautiful stock to select from and sell on easy terms. We earnestly invite intending purchasers to call at our warerooms. The price and quality of our goods will be appreciated. Warerooms open 9 P. M.

## CARE OF A PIANO.

A piano should never be allowed to stand near a hot stove or furnace register, as extreme heat is very injurious. Never rub violently the varnished surface. If the instrument be dusty lightly remove the dust by passing a silk handkerchief carefully over the surface. Don't press on; if the marks won't come off breathe slightly upon the varnish and wipe off gently. It is generally better, however, to wait till the instrument can be properly cleaned by an expert, as the highly polished effect may thus be preserved. Have the piano tuned the first year at least three times. This may not be absolutely necessary, but it will insure better standing in tune for the future. The second year twice ought to be sufficient, unless there should be an unusually heavy test, as of constant practice.

To prevent the depredation of moths keep a small piece of camphor wrapped in a soft paper in the bottom of the piano.

## GROBMAN &amp; SON.

ESTABLISHED 1872.

I have to acknowledge the receipt of circulars and ads. from the Prescott Piano Company, of Concord, N. H.; Hugo Worch & Co., of Washington, D. C.; Thomas Goggan & Brother, of Galveston, and the Clough & Warren Organ Company, of Detroit, all of which will have to go over for comment next week.

—L. S. Cogswell, of Wellington, Kan., has moved to a different store in the same town. So has L. V. Jones, of Greenville, Ohio.

—Geo. S. Silsby, of Bangor, Me., will hereafter be located at 42 Main street, his old store in the Masonic Building being required for other parties.

## As to Reed Organ Builders.

FEW people are aware of the extent of the reed organ building industry of this country simply because they do not read enough of its doings. Reed organ production is constantly on the increase, more organs being made in America than pianos. Of course the trade will never amount to the importance of piano producing from a monetary standpoint, as it costs far less to produce an organ than a piano. Still, the monetary value of the reed organ trade is growing in an increased ratio to the number of organs manufactured. The people are demanding more expensive instruments. A new clientele is being rapidly formed for the reed organ. Heretofore the rich despised the instrument; now they are placing them in their parlors and music rooms alongside of grand pianos. Organs that go into luxurious homes are artistically designed and finished with as much care as grand pianos. And this is what is bringing up the monetary importance of the reed organ trade. Manufacturers have neglected the people of large cities and devoted all their energies to residents of the country. From this has grown the idea that reed organs are suited to the farmer and unsuited to the banker. A mistake, as a visit to other countries will show. In Europe the harmonium, as it is called there, will be found in the mansions of the rich as well as the cottages of the great middle class and the less pretentious homes of the poor. To attract the rich, reed organs must be handsomely cased—must be art goods in fact. Some firms are now looking into this matter and increasing their sales of this higher class of organs.

Still, the reed organ will always be the great seller in farming districts. This being true, 1894 should be a good year for their builders. The farmer has not suffered as much as the banker. He has not as much to lose or depreciate from panic. What he has he can husband, making it last a season of depression, and, having something to begin the next year, can purchase goods when the city man is only beginning to cease suffering from financial nightmare.

There are about 30 well-known makers of reed organs in the United States and as many more small concerns. The 30 well-known makers are in good condition, to-day are selling many goods and have done so throughout the past six months of depression. It is a fact that throughout June, July, August, September, October and November of last year these thirty reed organ builders could have built and shipped to their agents as many instruments as their factories could have produced running full time. This was not done from fear of panic and the cutting down of lines of discount. Apprehension is solely responsible for manufacturers not equalling the output of 1892.

This goes to show the soundness of the reed organ trade, which constantly made demands for goods that manufacturers did not satisfy.

Many builders have taken advantage of a slowing up in manufacture to add new features in case work for 1894. Many have reaped prestige last year. NONE HAVE FAILED, if we except the Columbian Organ and Piano Company, which made an assignment because Mr. Woollicott, the owner of the concern, desired to get it off of his hands that he might devote his time to real estate. There was no cause for this failure, as the concern had more orders than it could fill, and at a money making price too. Besides, the assignment was in no sense a failure, as Mr. Woollicott stood ready to back any loss that might show, and the matter went through a course of liquidation.

At the opening of the year it is fitting to take a look backward and recapitulate briefly the doings of reed organ manufacturers of prominence in 1893, naming them.

## The Story &amp; Clark Organ Company

have given to the public an entirely new system of organ construction, in which the bellows ordinarily found in organs, and which are commonly supposed to be undivorceable from them, are supplanted by a fan or blower, driven by electricity. This novelty was treated on in the July special of THE MUSICAL COURIER. Besides this, Story & Clark have added to their styles some elegant cases on French lines that would grace any mansion. Still, again, they produced an instrument that folds up into so small a compass that it can be carried over the shoulder, troubadour fashion. So much for production of novelties. The firm gained on these goods a "superlative award" at the World's Fair, and they can look back on 1893 as a good year in spite of the drawbacks of scarcity of currency, &c.

## Newman Brothers.

In the matter of artistic cases Newman Brothers showed evidence of their skill in this direction during last year. Some of the cases they built and placed in their regular styles are indeed beautiful. They made further improvements in an improved "air cell," and received recognition for their labors at the hands of the judges of group 158, World's Fair. The firm of Newman Brothers is a combination of organ building talent that is never contented with its production, but is constantly seeking to improve each and every part of the organs produced. No year has gone by without the announcement of something new



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(FORMERLY 144 ELIZABETH STREET.)

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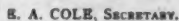
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LEAD THE WORLD FOR  
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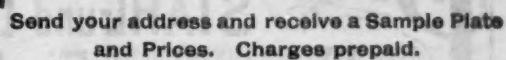
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**OVER  
100,000 PAIRS IN  
USE.**

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**L. E. HOYT & CO., Walton, N. Y.**

**CLEVELAND FOOTE, Agent, 47 Broadway, New York.**



from this firm. This spirit is what makes manufacture a pleasure, not a labor.

#### The W. W. Kimball Company

have given to the trade a new departure in their portable pipe organ. It is designed to form part of the luggage of a traveling troupe of singers, actors, &c., and can be as easily carried from point to point as a grand piano. The instrument is a complete two manual pipe organ, and its scheme of speaking stops gives the greatest possibility to the organist for an instrument of its size. On this organ the W. W. Kimball Company were given an award that stamps it a novelty of merit. Their reed organ styles have been added to by some artistic cases, designed for the homes of the rich. The ordinary styles have been overhauled, and the Kimball organ is in good shape to meet the demands of 1894 trade.

#### The Chicago Cottage Organ Company

have utilized last year in adding many and responsible agents and in getting their splendid forces in the best possible shape for 1894. Their enormous plant has been put in shape to meet great trade. Their styles have been overhauled and improved. During 1893 the company could have shipped all the organs they could have manufactured, but Mr. H. D. Cable, shrewd man of affairs that he is, was too wise to rush in when panic was in sight. Contraction and reorganization held sway from June to September. Since then goods have been put out and the order books lightened of their load. This famous house will make great strides the coming year.

#### The Fort Wayne Organ Company

is another firm that realizes the possibilities of reed organ trade in large cities. They have added some beautiful styles to their line, and will doubtless push this trade during 1894. The John Church Company, in Chicago, are having much success in disposing of these goods at handsome prices. This is on right lines, advocated some time ago by THE MUSICAL COURIER. The Fort Wayne Organ Company will be heard of during 1894. They exhibited at the World's Fair and secured an excellent award on their goods.

#### The Mason & Hamlin Organ and Piano Company

have given the trade some novelties both in interior construction and in case work this year. Their double reed organ, as a leader, giving the dealer an instrument where-with he can meet competition, is perhaps one of their best trade moves. This instrument is as well built as any of the Mason & Hamlin goods. No deterioration from the musical value of the Mason & Hamlin standard has re-

sulted from the price at which this instrument is sold dealers. Certain processes of manufacture inaugurated by the company have made it possible to produce this instrument at a price to meet competition. The Mason & Hamlin foreign trade has been growing during 1893.

#### The Estey Organ Company,

of Brattleboro, have put out some new styles and have built many special cases, which went into rich homes both East and West. They have also introduced their "phonorium," which is claimed to be a distinct departure in reed organ making. The firm is making quite a specialty of single and double manual instruments. Their styles have been revised and a new catalogue will doubtless show many improvements.

#### The Needham Piano-Organ Company

have moved their offices to the corner of Fourteenth street and University place from their old quarters on lower Broadway. They have added many new and attractive styles to their line and revised old ones. Particular attention has been paid to a large foreign trade, and to meet the requirements of freight, &c., an organ has been built that is very compact and occupies a small compass. This helps out freight bills wonderfully, as goods are charged for by the cubic contents. The domestic trade of the concern has been pushed, several advantageous changes in agents made and different lines of trade laid down for 1894.

#### Other Prominent Firms.

Revision of styles particularly has characterized the reed organ trade from the greatest to the lesser houses. Re-organization of business has also prevailed, and 1894 will show a year in which sound principles will more than ever be adhered to throughout all the trade. The following houses have most all brought out new styles or revised old ones: A. B. Chase Company, E. P. Carpenter Company, Loring & Blake, Cornish, H. Lehr, Hamilton Organ Company, Miller Organ Company, Weaver Organ Company, Waterloo Organ Company, Farrand & Votey Organ Company, Geo. P. Bent, B. Shoninger Company, Wilcox & White, Ann Arbor Organ Company, Edna Piano and Organ Company, Sterling Company, and Tryber & Sweetland.

#### Sold Hon. John G. Carlisle.

LAST week Mr. Freeborn G. Smith received the following dispatch, which needs no comment:

WASHINGTON, D. C., December 19, 1893.

Mr. Freeborn G. Smith, 774 and 775 Fulton street, Brooklyn:

Have just received the order and delivered to Hon. John G. Carlisle, Secretary of the Treasury, a handsome Style 9 Bradbury.

W. H. VANWICKEL.

#### A Boston Salesman's Lot.

AS VIEWED BY THE BOSTON "RECORD."

THE book agent has been called the most persistent fellow that calls at the house. He has been pictured leaving the front steps rather unexpectedly. He has been told to leave the house in accents anything but mild, but he is never disheartened. He will leave after awhile, and when he comes to the door on a clear sunny morning you feel sure that by sunset he will have finished his interview. But there is a class of men that come to stay. They go at sunset only to come in the morning with increased earnestness, and they have a smoothness of speech that would take a book agent years to acquire. They are the piano men. They are so presuming.

They do not even inquire if you are musical—if you want a piano, but they move your furniture and make your room look like "ten minutes after a funeral," and as they survey the barren spot they say: "Just right for an upright." They load the chiffoniere, the parlor table, the unused cook stove, and in fact a piece of furniture in every part of the house with a circular.

When worn out with attempting to be courteous, you let the bell ring steadily for a half hour or so, and make no move toward the door, you can look out between the draperies and see a booklet on your front steps blowing in the wind. On the leaves you will read "\$450, mahogany case, 7½ octave." A self-assured piano salesman will be walking down the street, looking back at the house every seven steps.

## No Groans

Ever heard in our factory over dull times. Last week our men objected to night work, but "overtime" money converted them. Pay roll increasing every week; that means good business with the

### Claflin Piano Co.,

517-523 West 45th St.,

New York.

NEW CATALOGUE READY.



## Piano Plates.

Grand, Square and Upright.

T. Shriver & Co.

333 East 56th Street,

NEW YORK,

MANUFACTURERS OF

## Piano Plates.

Plates Cast, Drilled and

Japanned, all operations being finished in our own foundry and works.

Over 30 years' experience. Oldest house in the trade.

PLATES SHIPPED TO ALL PARTS OF THE UNITED STATES.

#### COLOGNE-ON-THE-RHINE.

### THE CONSERVATORY OF MUSIC.

FOUNDED IN 1850.

PRINCIPAL: PROFESSOR DR. FR. WÜLLNER.

The Conservatory embraces: First, Instrumental (comprising all solo and all orchestral instruments); second, Vocal; and third, Theory of Music and Composition Schools.

The Vocal School is divided into two sections—(a) concert singing and (b) operatic singing. There is also a training school for pianoforte teachers. In connection with these subjects there are classes for Italian, German, literature, liturgy, choral singing, ensemble playing (chamber music), ensemble singing, musical dictation, elocution, sight reading, orchestral playing, conducting, &c., &c. Teaching staff consists of thirty-two teachers.

Summer Term commences April 1; Winter Term September 15. Next entrance examination takes place September 15, at the College (Wolfstrasse 3-5). The yearly fees are 300 marks (\$75) for piano, violin, viola, violoncello classes; 200 marks (\$50) for all the other orchestral instruments, and 400 marks (\$100) for solo singing.

For full details apply to the SECRETARY,

WOLFSTRASSE 3-5, COLOGNE, GERMANY.

WE may be able to show you a thing or two about Organs if you will give us a chance by ordering a sample. Our Organs sell and satisfy.

### THE ANN ARBOR ORGAN CO.,

High Grade Organ Makers,

ANN ARBOR, MICH, U. S. A.

### MORIZ ROSENTHAL,

PIANIST,

Applications, Correspondence and New Music to be sent to

Concert Direction, HERMANN WOLFF,

BERLIN W., AM CARLSBAD SP.

### CARPENTER ORGANS.

We want to open correspondence with reliable dealers who can use a strictly HIGH GRADE Organ. Ample territory and strict protection guaranteed.

We cordially invite the Trade to visit our factory, reached in six hours from New York City.

E. P. CARPENTER COMPANY,  
Brattleboro, Vt., U. S. A.

### JAMES CAMPION,

MANUFACTURER OF

### PIANO CASES,

312 to 316 East 95th Street.

PIANO PANELS

SAWED, CARVED AND ENGRAVED.

Wood Work of Every Description.

The best  
**PATENT CAST STEEL MUSIC WIRE**  
are sold at the  
**STAHL-und DRAHTWERK RÖSLAU**  
**Bavarian Fichtelgebirge Germany.**  
ASK FOR SAMPLE AND PRICE-LIST. THEN YOU'LL  
JUDGE BY YOURSELF. SMART AGENTS WANTED.





CHICAGO, December 30, 1893.

IT is only natural that the main topic of conversation should be the removal of the house of Lyon & Healy from the corner so long occupied by them, and which has been almost universally spoken of as Lyon & Healy's corner, to the store known as the Walker corner, at Adams and Wabash avenue. It is only a verification of predictions which have been made by so many that the music business would all, sooner or later, be confined mostly to Wabash avenue. The facts simply are that the avenue is the only street on the south side suitable for a retail business and the only one that runs without a break from the river south. State street has a bad break at and below Twelfth street, as have all the others west of Wabash avenue, and Michigan avenue has the objection of being only a one sided street from Lake to Twelfth, which is always a disadvantage to a business location. This leaves Wabash avenue only as a favorable one for business.

Lyon & Healy will have great advantages in their new location, as they will be able to concentrate all of their various branches under one roof, with of course the exception of their factory. It is their intention to make the utmost of the window facilities, which are far better than in the old store; but, with the exception of the exhibition pianos, the piano warerooms will be on the second floor, the same as now.

The daily papers have taken advantage of the proposed removal to give a complete history of this famous old house, and it could not be better done than by the "Herald," which account is appended:

#### Lyon & Healy's New Building.

Negotiations, which were begun several months ago, culminated yesterday in a lease from Columbus R. Cummings to Lyon & Healy, running for a term of 10 years, of the building on the southwest corner of Wabash avenue and Adams street, lately occupied by the James H. Walker Company's dry goods establishment.

This is considered to be one of the most important leases of the year, and strongly indicates that the higher class of trade, such as is found in Fifth avenue, New York, is surely, if not rapidly concentrating on Wabash avenue, and the removal of Lyon & Healy to that avenue determines its character for a generation to come at least.

Since the first intimation of the internal dissension in the J. H. Walker concern Lyon & Healy have had their eyes upon the Cummings Building, its spacious floors, superb light and central location attracting their attention from the very beginning. To such a firm as Lyon & Healy daylight is a prime consideration in the display of fine instruments.

The oldest inhabitant will doubtless remember the modest beginning of Lyon & Healy in the old church building at the southwest corner of Clark and Washington streets, where now stands the Chicago Opera House, the auditorium of which constituted the warerooms. From this location they moved in 1869 to the magnificent building known as the Drake Block (now occupied by the Tobey Furniture Company), where they were caught by the great fire of

September 4, 1870, which burned out J. V. Farwell & Co., Laffin, Butler & Co. and Kirtland, Ordway & Co. at the same time. Soon after the house found itself at 150 Clark street, between Madison and Monroe streets, where they were burned out again by the historical fire of October 9, 1871. A few days after this catastrophe they were temporarily located in the modest little frame building, 25x27, at 287 West Madison street. This they soon after vacated for the Christian Church, at Wabash avenue and Sixteenth street, where they remained until October 9, 1872, at which date they took possession of their present quarters. Since that date Lyon & Healy, always under the same business management, have more than kept pace with the growth of Chicago, and it may be news to some to learn that the establishment of Lyon & Healy, in the extent and variety of its business, has no peer. In addition to their warerooms at State and Monroe streets and their immense factories

emphasize the character of that great high class commercial artery.

#### Platt Gibbs, Agala.

Mr. Platt Gibbs should have had his catalogue copyrighted, as it is understood that he is exceedingly exercised lest some of the enterprising manufacturers of the city should make use of the result of his cogitations, particularly on his article headed "Our Harmonic Scale." Those of our readers who read this extract from his catalogue in our last week's issue will appreciate the humor of the position taken by Mr. Gibbs.

If this catalogue was intended to be taken seriously it is a solemn farce. If to be taken as a joke it is a howling success.

#### Married.

Mr. William Gass, of the firm of Junger & Gass, of Mobile, Ala., was married on December 18 to Miss Anna Pol-



LYON &amp; HEALY'S NEW BUILDING.

opposite Union Park, they occupy the entire upper stories of the buildings running from 156 to 164 State street, and also occupy for storage purposes a part of the large building at Randolph and Union streets, other space at Michigan avenue and Madison street, also part of the premises at 149 Wabash avenue, and at times utilize storage space elsewhere.

The Walker premises, embracing over 100,000 square feet of floor space, will enable Lyon & Healy to concentrate their entire jobbing and retail business under one roof, a thing that they have not been able to do for some fifteen years back.

While the lease has been signed but a few hours, for several weeks past Lyon & Healy have been planning the uses to which they will put their new building. Suites of rooms devoted to the various classes of instruments are contemplated. Lyon & Healy expect to be in their new quarters early in April, and it is said that a very prominent Chicago dry goods house will take their place on State street.

The effect upon Wabash avenue of Lyon & Healy's removal to that thoroughfare will be most beneficial. More than anything that has occurred for many months past will this addition to its ranks of business houses strengthen and

lock. The marriage took place at the residence of the bride's parents in the city of Quincy, Ill. Their cards announce the fact that they will be at home after January 1, 1894, in the city of Mobile, Ala.

#### Kimball's European Traveller.

Mr. John Borwell, the representative of the W. W. Kimball Company for Europe, has just returned from a four months' trip. Mr. Borwell is exceedingly well pleased with his success abroad, which he represents as being very pronounced.

#### Few Changes.

Except for the changes which have been already announced there are no additional ones to report. The removal of Lyon & Healy to Wabash avenue leaves virtually but two piano houses on State street, with the exception of the two branches, who are never heard of and who never have any effect on business any way. The two houses mentioned are the Shoninger and the Estey & Camp, and as Estey & Camp's main entrance is virtually on Jackson street, and as there is a possibility of the Shoninger house moving their store to Wabash avenue, it would scarcely be inconsistent to say that there are none left on State street.

So far as the business on the West Side is concerned, no

## Keep Your Eyes Open!



You cannot afford to be blind to the merits and selling qualities of

### The Ann Arbor Organs.

They are finished in a superior manner.

When we say "superior" we

Invite Comparison.

Their tone is musical—IT PLEASES.

Their cases are artistic—THEY SATISFY.

Customers are delighted—AND BUY.

THAT'S the important thing.

You may have "seen 'em all" except the Ann Arbor—then see that. This is all we ask.

### The Ann Arbor Organ Co.,

We want agents who appreciate a good organ—

That Means You.

Makers of Organs which sell and satisfy.

Ann Arbor, Mich., U. S. A.



changes are heard of as about to occur, with the exception of the opening of warerooms by Mr. Wm. Schults at 260 West Madison street, which fact has already been commented upon in our columns.

There are two firms who comparatively recently have entered into the business of manufacturing pianos, of which some important changes may be announced in the near future; but as nothing definite has yet been accomplished, it would not be wise to mention the names of these concerns. The rumor simply relates to the matter of additional capital being employed, which will not in any way change the concerns except to increase their production.

Of the concerns who have been more or less in difficulties lately, it may be said of Mr. Chas. A. Gerold that he has again obtained possession of his business, and that he will after January 1, begin manufacturing on a small scale, the same as he has always done.

Of the Columbian Organ and Piano Company there is nothing new to report. Mr. Woollacott, the former mainstay of the business, still says that the concern will pay every dollar of their indebtedness and that it is a profitable concern for anybody who wishes to interest themselves in organ manufacture.

Becker & Mack intend opening a retail store, somewhere on State street, below Van Buren, which they will run in connection with their wholesale trade.

#### Thief Caught.

On Thursday morning last a colored thief, accompanied by two white men, as ascertained by the arrest of the negro, broke into the store of the Thompson Music Company, but succeeded in getting only the goods which were displayed in the north show window. The total loss will not exceed \$300 under any circumstances, and the probable loss will be much less, as no doubt many of the goods will be recovered.

#### Damaged by Fire.

Mr. W. A. Dodge, of the Chickering-Chase Bros. Company of this city, had the misfortune on Christmas Day to have the contents of the storeroom in his dwelling house totally destroyed by fire. It was only by the very best management that his house was saved from total destruction. Fortunately Mr. Dodge was fully insured.

Misfortunes never come singly. On the same day Mr. Dodge had several other unpleasant circumstances happen to him which, if not so much overshadowed by the more serious disaster, would really be worthy of mention. "One, two, three and out" is a good adage for Mr. Dodge to remember at this time.

#### An Explanation.

It is only just to Messrs. A. L. Bancroft & Co., of San Francisco, Cal., to state that the late report of a judgment against them for a small amount of money was simply the result of a disputed claim, which, it is understood, they will still fight, in the meantime giving bonds. We do not remember to have seen any explanation of this previously.

#### In Town.

Mr. Peter Duffy, of the Schubert Piano Company, of New York, was in the city this week. Mr. Chas. Jacob has returned. Mr. H. H. Denison was in the city.

#### Difficulties.

At Montrose, Ia., Emma Bowen Magoun is reported as having a judgment of \$200 recorded against her. At Marion, Ind., Mr. F. Boyd is reported as having given a chattel mortgage for \$105. At Seattle, Wash., there is a reported judgment against Mr. W. Martius for \$144. At Waco, Tex., Mr. J. R. Payne, a musical instrument dealer, is reported deceased. At Kansas City, Mo., there is a reported suit against Mr. J. A. Ryan for \$218.

#### Editorial Methods.

The ways and means committee of a certain would-be music trade paper of this city consists of a person who styles himself "Editor," although he has not the skill himself to write or the brains to comprehend, when written by a hiring pen, the "hogwash" which in the columns of this precious publication is made to usurp the place usually occupied by sensible compositions in respectable trade publications. Some of the "ways" of this individual are dark and sinuous, and they resemble the "peace of God" in that they pass all understanding. Every little while a story crops out which shows the chaotic condition of the brain of this hanger-on to the skirts of journalism in regard

to the proper course to pursue when a question of professional ethics arises.

His latest reported caper is much in evidence of this fact. Some time ago, when a certain newspaper man (now happily released from the connection) was the chief writer on this so-called journal, he was sent over to the West Side to investigate some ugly rumors which had been set afloat regarding an alleged attempt on the part of Safford & Sons to profit from the well earned fame of the Chase pianos by putting on the market a stencil designed to deceive the piano buying public into a belief that the instruments offered were made by one of the two well-known houses of that name. The matter was investigated thoroughly, and an article was written for the "journal" in accordance with the direction of the "editor." Here the connection with the matter of the writer of the article ceased. But much to his surprise, one day last week, the writer of that article was informed by one of the Messrs. Safford that almost immediately after the appearance of the attack in the columns of the publication in question, the redoubtable gentleman styling himself "editor" called at the warerooms of the house and "kindly but firmly" informed him that the firm could have the privilege of replying, through the columns of the publication, to the attack made upon them therein, if they felt that an injustice had been done them, adding in a far-away tone that the cost of such reply would be a mere bagatelle—at the rate of only \$5 a column. The stupendous gall of the "editor" rendered his vis-à-vis speechless, but it is needless to add that the offer was declined.

#### A Chance.

Mr. Julius N. Brown will soon visit the city of New York, probably the fore part of the week beginning with January 8, for the purpose of securing one or two more pianos to handle in connection with the Colby piano in the city of Chicago. Mr. Brown has made a success of the business in this city. He has also had the good fortune to sell his goods to a good class of customers. He has a good, fair location on Wabash avenue, right close to the South Side "L" road depot, and any concern in the city of New York who would like to consult with Mr. Brown relative to such a combination can find him at the office of THE MUSICAL COURIER while there, or he can be addressed there.

#### Lyon & Healy Declare a Dividend.

The Lyon & Healy house have, notwithstanding the recognized bad condition of business, declared the usual dividend for this year.

#### Sold Their "Michigan Building" Organ.

The Farrand & Votey organ, which was in the Michigan Building during the World's Fair, has been put in the Frieze Memorial Hall of the University School of Music of Ann Arbor, Mich.

#### To August Gemunder & Sons.

THE following testimonial given by Anton Hegner to August Gemunder & Sons carries with it weight and importance and will be of interest to the dealer and musician:

NEW YORK, December 19, 1893.

Messrs. August Gemunder & Sons, New York:

DEAR SIRS—As I desired to possess another solo violoncello is the reason I requested you to permit me to give your "Gemunder Art" cello, copy of Paolo Maggini, a thorough trial in comparison with my own solo instrument.

It is with the greatest of pleasure that I now inform you that I have concluded to purchase said instrument of you, as it has stood the severest tests, viz., responsiveness, equality and power.

When coming to this country I did not expect to find within so short a time an instrument that would please me, and that one of a modern make.

It goes to prove that when instruments are constructed on scientific principles and made of old American woods, as you make them, then the result must be perfection. Again I thank you for supplying me with such an instrument. Believe me to be, Yours sincerely,

ANTON HEGNER.

#### A Stencil.

THOMAS KAY, who deals in paper patterns and stencil pianos, is sending out circulars in the vicinity of New Brunswick, N. J., advertising the "Kay" piano as a high grade instrument. It is nothing but a cheap imitation of the cheapest pianos, and a stencil. Mr. Kay says 8,500 of them are made each year, which means about \$35,000, that is if the people who buy this class of low grade bastard stuff pay anyways near the actual value of the instruments. One hundred dollars a piano would be a big price for the consumer to pay.

#### Bad Advertising.

THE Century Piano Company, of Minneapolis, is committing a great mistake in advertising a cut sale of pianos in the following terms:

A \$250 piano for \$125.  
A \$350 piano for \$175.  
A \$600 piano for \$300.

A customer will naturally ask himself, "If they make a profit selling a \$250 piano for \$125 what profit did they make selling for \$350 and what profit are they making at the lower figure?"

There is no such margin in the piano business and no such sale can continue long without some one going bankrupt.

It is useless to explain to the public that this sale is only a closing out of a big stock of purchased pianos from a failed manufacturer. The awful figures, so full of suggestive extravagant profits, stick in the crops of the public. The Century Piano Company are doing themselves and the trade an incalculable harm by announcing such figures.

No man in his sane moments would sell a \$250 piano for \$125, a \$350 piano for \$175 or a \$600 piano for \$300. It would mean going out of business. Is that the impression the Century Piano Company wish to make on the citizens of Minneapolis?

The figures making a false showing of profits will be remembered a long time in Minneapolis, and in coming years the company will repent publishing them.

Such advertising is harmful to dealer and manufacturer.

#### Hupfeld Mechanical Piano.

IT is very probable that suit will be entered at an early date by Ludwig Hupfeld, of Leipsic, Germany, manufacturer of the Hupfeld Mechanical Piano against the Automaton Piano Company for infringement of patent. The attorneys are Messrs. Goepel & Raegener, Stewart Building. Mr. Ernst Hupfeld, who had charge of the World's Fair exhibit of this house, is now in New York in charge of the affairs, and it is among the possibilities that he will take steps to organize a company for the purpose of applying the mechanical attachment to the pianos made in this country.

The Automaton Piano Company is now in the hands of a receiver, and it is not known what steps they propose to take in this action.

#### Communication

Editors Musical Courier:

WE have completed the addition to our factory giving us much needed room for our increasing business. We have not felt the stringency in the money market, having just launched into the business, as we should have done had we been in business longer. The trade is early recognizing the sterling merits of the Schimmel & Nelson piano as evidenced by the numerous additions of new dealers and the increase of orders received daily. We are daily assured that there was a demand for a strictly high grade piano manufactured in the West, and we are in it to stay.

Wishing you a Merry Christmas and Happy New Year, we remain, Yours, &c.,

THE SCHIMMEL & NELSON PIANO COMPANY.

#### Annual Meetings.

ANNOUNCEMENTS of the following meetings of stock companies were received too late for insertion in our last issue:

Oliver Ditson Company ..... Last Wednesday in February  
Shaw Piano Company ..... July 1  
Mason & Risch Vocalion Co. (Ltd.).. First Tuesday in April

—A novel method of advertising is attracting attention at Taylor's music house. The word "Taylor's" is made up of incandescent lamps, the letters spelling downward. The current is switched on automatically so as to illuminate the lamps forming the T, then the A and so on through the word and, finally the word is twice illuminated entire. Then the process begins over again. As the illumination is in a conspicuous corner it shines down the street a long distance.—Springfield, Mass., "Republican."

WANTED, a position by an experienced piano tuner. Sober and industrious and willing to work for moderate wages. First class references. Address H. C., care THE MUSICAL COURIER.

WANTED, position to represent either piano or organ factory to the wholesale trade, Ohio, Indiana, Kentucky, Virginia territory preferred, on reasonable salary. Call on or address Box 9, Concord, Lewis County, Ky.

# Story & Clark Organ Company.

FACTORIES:

CHICAGO. LONDON.

Largest Exclusive Organ Manufacturers in the World.

HIGH GRADE ORGANS ONLY.





**STRICH & ZEIDLER, • PIANOS. •**  
Factory and Warerooms, 511 & 513 E. 137th St., New York.

**HAZELTON BROTHERS**

THOROUGHLY FIRST-CLASS **PIANOS** IN EVERY RESPECT.

APPEAL TO THE HIGHEST MUSICAL TASTE.

Nos. 34 & 36 UNIVERSITY PLACE, NEW YORK.



**CARL FISCHER,**  
6 Fourth Ave., New York.

Sole Agent for the United States for the  
Famous  
**F. BESSON & CO.,**  
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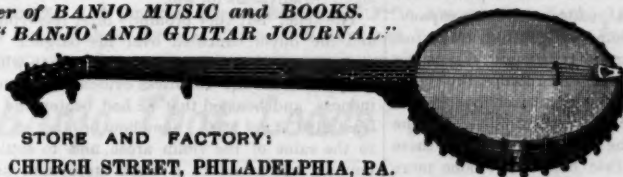
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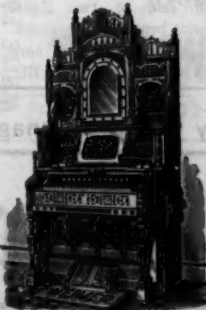
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**Ch. F. Pietschmann & Sons' Company.**

THE Berlin Musical Instrument Manufacturing Company, incorporated as Ch. F. Pietschmann & Sons' Company, held its general meeting November 29, under the presidency of Mr. W. Breaken, and fifteen shareholders, representing 733 votes, were present. One of the shareholders interrogated the management respecting the continuous decrease of the returns, and described this as a remarkable fact. Director Pietschmann replied that previously the goods sent out on commission as well as the return freight were put under the head of returns, but latterly only goods actually sold were entered under returns. To further questions he replied that the society must make allowances for bad times. The management had spared no efforts by salesmen on the road and advertising to increase the returns, but to no purpose. It would be easy to raise the figures for returns if profits were renounced, but the management rejected every proposition that offered no advantage. The profits of the company for 1892-93 were about 128,000 marks, while in the previous year there was a loss of 23,000 marks.

The New York branch, the "child of sorrow" of the company, had made neither gains nor losses, and the Bel Crédere entry of 95,000 marks was placed too high. The stock in New York had been sold by degrees. On July 1, 1892, the goods amounted to 138,840 marks, on July 1, 1893, to 101,814 marks, and now were reduced to 72,000 marks, which it was hoped could be disposed of without loss in the next six months. The discontinuance of the New York branch diminished trade expenses. The management intended to limit production. The company must not be compared with Leipzig companies, as the latter made only specialties, while Pietschmann offered everything. They had put out a new kind of musical boxes, which went off so well that they could scarcely overtake orders. For this new machines had to be got and new workmen engaged. As to the new Unicorn, the speaker said that, after long efforts, they had succeeded in obtaining a card of metal covered with paper, while previously the cards had been of pasteboard. The demand for the Unicorn was increasing and a big firm in England had offered to push it. The company must have a stock of materials, as they could only use timber that had been dried for months.

The stock was inventoried very low, and yet 14,000 marks were written off. In 1884 the stock represented 430,000 marks, while in 1892-3 it reached its lowest figure in the decade with 411,000 marks. There was a large reduction in accounts receivable, the debits for this year being about 9,800 marks. The Bel Crédere entry against the New York branch of 20,000 marks ought to be only partly taken into account. The prospects were that the balance against the company would be extinguished in the current year.

The resolution was passed unanimously. Mr. Mandel was re-elected to the committee, and Mr. W. Breaken as president.

**A Warning.**

THE MUSICAL COURIER, a prominent musical journal, published in New York, waged unrelenting warfare for many years against shoddy and bogus piano and organ manufacturers and dealers, and finally succeeded (with the aid of the United States Government), in breaking up many swindling concerns in the northern cities. As long as this war raged comparatively few victims fell into the hands of these humbug concerns, and for a brief period of time it seemed as though reputable manufacturers and honest dealers would win the fight against dishonesty and fraud of the most flagrant character, but since there has been a lull in hostilities we find the contagion is breaking out again in a worse form, if possible, than before. We believe that most people are fair minded and honorable in their dealings with mankind, and would not knowingly help to perpetuate institutions that are nourished and sustained wholly by fraud and pernicious business methods, yet this is exactly what all customers do when they place their orders for instruments with such firms as those to which this circular of warning refers.

Tons upon tons of piano and organ literature, containing tempting offers, is being distributed broadcast over Texas, and the object of this warning is to put customers on their guard. This "literature" attempts to convey the impression that \$500 pianos are actually being sacrificed at less than one-third their value, while the prices of

organs are slaughtered in the same proportion. If customers could only appreciate how absolutely worthless these instruments are in every particular, there would be very few sold; but unfortunately the eagerness of a great many persons to save a few dollars impels them to place their orders without making the slightest inquiry from competent authority into the merits of the instruments they are about to buy. After the trade is closed, and the whole or part of the purchase price has been paid, it is then too late to seek redress.

People who buy such instruments are generally those who know nothing about their merits, and very little about their construction. If all the keys of the piano respond to the touch, and a sound is emitted, the instrument is considered all right and in good condition, although the hammers may strike only one of the strings instead of two or three which are tuned in unison. The actions, keyboards and every particle of material used in the construction of these cheap, shoddy instruments are of the poorest quality. We can unhesitatingly say not many of these cheap pianos will stand in tune, although the so-called manufacturers and agents may state the contrary to catch the unwary.

Furthermore, they are not musical instruments, as the tones are anything but musical, and they are totally unfit for children to practice on. The best music teacher living could not impart a first-class musical education to pupils who must use such instruments. There is an old adage that "a stitch in time saves nine," and there is no one to whom this could be better applied than the prospective purchaser of a piano or organ. We have been established in Galveston since 1866 and our rule has always been to handle reliable goods and give every possible protection to those who favor us with their patronage. We have houses also in Dallas, San Antonio, Houston, Austin and Waco.

THOS. GOGGAN & BROTHER,  
Galveston, Texas.

**Harry Raymore Watched.**

AT the office of the Shaw Piano Company this afternoon were seated the president of the company, Hon. Matthew Griswold; Marvin E. Griswold, treasurer, and Harry J. Raymore, secretary and manager, discussing the outlook for next year, when Mr. C. F. Reeps, the superintendent, entered and stated to the gentlemen that trouble was brewing in the factory and that the men demanded the presence of Mr. Raymore on the lower floor. Now there have been surprised men in Erie before, but none more agreeably so than was Harry J. Raymore when Mr. Matthew Griswold, in well chosen words, presented him, on behalf of the workmen, with a solid gold watch, chain and charm, as a token of the high regard and esteem in which he is held by them. Mr. Raymore was completely taken by surprise, and for a few moments was dumb, but his ever ready tongue came to his relief and he managed to accept the beautiful tribute in words suitable to the occasion, but was well-nigh overcome as he fully realized the sentiments which prompted the beautiful act of the men with whom he has been so intimately associated. The watch is 14 karat, handsomely engraved and contains one of the finest Waltham movements obtainable. The chain is of the newest pattern and the locket is of Roman gold, studded with diamonds and having a monogram engraved.—Erie "Evening Herald," December 28.

**Copy of Award to Carl Scheel Pianos.**

I REPORT that this exhibit deserves award for purity and excellence of tone, the duration and singing quality of which are extremely good and musical. The action is of the highest class, the touch easy, firm and with exceptionally good separating power. Material and workmanship are all of the highest character. The cases are fine workmanship and artistic in design and finish.

(Signed) HUGH A. CLARKE, Judge.

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"When Music, heavenly maid, was young,  
She woke the echoes with her song,  
The beasts and birds enraptured hung,  
While hills and vales the notes prolong.

But now, oh, joy! an earthly maid  
Can charm us through her finger tips;  
The "Crown" Piano deftly played  
All others must in time eclipse.

So pure, so sweet, so rich in tone,  
Some Solon should a word invent,  
A score of adjectives in one,  
To tell the world how excellent,  
How unsurpassed the model shown,  
The "Crown" Piano stands alone.

**The Old Story Reversed.**

"WHEN in Cincinnati last month," remarked Luke H. Holmes, at the Lindel, "I saw one of the best cases of the biter getting bit that could be imagined. Five or six of us were sitting in the Burnet House rotundo, when a fairly well-dressed but apparently distressed youth approached us with a violin. He made no effort to play, but talking to the crowd began to tell a hard luck story, including sickness, disgrace and poverty, and wound up by saying he must sell his loved violin so as to keep a roof over his aged mother's head. I didn't want his violin as a gift, and as it hardly seemed a case in which a quarter would be of any use, I tried to look as though I didn't hear. My neighbor, or rather the man on the next chair, seemed much interested in the description of the instrument, its great age and its unappraisable value, and I thought he seemed surprised, when in answer to a casual question of 'how much,' the youth replied sorrowfully that he would take \$100. To this my neighbor replied with a laugh and an offer of \$25, and finally he secured the alleged Stradivarius for \$40.

The seller left very promptly after receiving his money, and the buyer chuckled over his bargain. Turning the violin over and over, with the air of a man who knew it all, he pointed out the countless evidences of value and genuineness, and boasted that he had beaten the boy out of at least \$100, if not \$200. Somehow or other an altercation as to the value of the violin arose, and to settle some cigar bets we adjourned to a music store, and asked the opinion of the proprietor. That gentleman offered to duplicate the instrument for \$5, and to go a little lower on a large order. The man, who thought he knew all about violins and had paid \$40 for the privilege of so thinking, presented the instrument to the storekeeper, and started on a still hunt after the distressed youth, whom, it is needless to add, he failed to find."—St Louis "Globe Democrat."

—Albert R. Milner has brought an action in Common Pleas Court to close up the affairs of the partnership of Milner & Lind, manufacturing a "patent for adjustable piano stools." John H. Sponner represents Mr. Milner.—Canton, Ohio, "Democrat."

—Thomas Richardson, a tall man with all the fingers cut off one hand, has been in Decatur selling pianos for the Friends Supply Company, of Philadelphia and Cincinnati. He bargained to sell the pianos for \$300 on the monthly payment plan, \$2 a month, no interest, and promising a year's tuition free. In every case Richardson insisted on the payment of \$3 down. The purchasers have not received their pianos. The scheme was exposed and the police are on the track of Richardson.—Cincinnati "Tribune."

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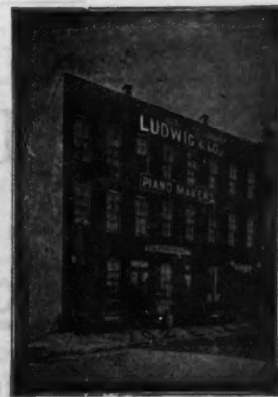
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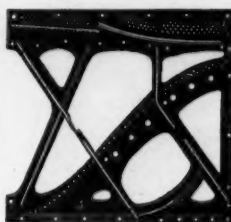
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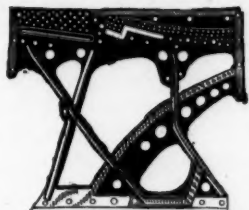
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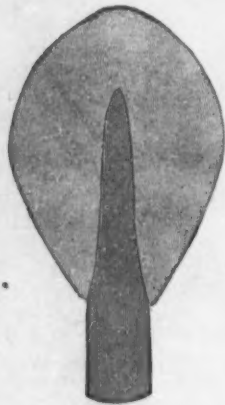
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